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VIENNA.—As the musical season is gradually ebbing away we see a general predominance of the lighter forms of entertainment in many places where serious art otherwise rules. The Staatsoper, in the throes of another one of the perennial "crises," is seeking refuge in the shade of Maria Jeritza, who, back from America, is once more drawing her admirers to the handsome operatic palace on the Opernring. If Jeritza's clientele is this year rather smaller than usual, it is no doubt because of the present scarcity of money. Jeritza is the "singer de luxe" of the Staatsoper—and the public de luxe of yore counts no longer among the "customers" of the house.

In registering this fact your correspondent strives hard to suppress a triumphant "I told you so!" Strauss has sown, and Schalk is reaping the harvest, much to his discomfort. Strauss taught the Vienna public to assume the "star habit," and stars, with their limited repertory, do not draw at length. The serious-minded public to whom opera is not a costly pastime but mental food, simply will not hear La Fanciulla and Tosca over and over again. And Jenufa, revived for the benefit of Jeritza, attracts only the serious-minded, who cannot afford the prices of the Staatsoper.

"OLD ADAM"

The Volksoper, after a short period of prosperity, is again in straits. Leo Kraus, head of the Volksoper "republic," has withdrawn, and so has the public. The men in charge—"public commissioners," so to say—had the strange idea of falling back on good old Adolphe Adam's *If I Were King*, for a spring revival. Why? Probably because Adam wrote this unassuming little piece seventy-five years ago to help the Théâtre Lyrique of Paris out of its financial difficulties. He is said to have achieved his end at the time—but history does not always repeat itself. The revival of this work proved conclusively that it is among the dead for good and all. Only the overture survives as a pleasant specimen of movie music and "Pop" concert numbers—and there it ends.

PROPAGANDA?

The Polish Government recently went so far in its misguided patriotism to use the venerable opera *Halka*, by Stanislaw Moniuszko, as a medium for "cultural propaganda." The management of the Volksoper was furnished with a neat little sum in good hard money in return for the job—equally hard but far from good—of staging it. It was a sumptuous affair, indeed. The Polish colony of Vienna attended; Emil Mlynarski, chief of the Warsaw Opera, presided at the conductor's desk; and the dancers and costumes were also supplied from Warsaw. Peaceful penetration! Very peaceful indeed. Nothing disturbed the blissful slumber of those present, except the vociferous applause of the Polish element.

To think that this sort of lemonade was produced in 1847, while Wagner was writing his *Lohengrin*! And that even today it is regarded as great art in the country of Szymanowski! A disarmingly naive plot, with equally disarming music—copiously interspersed with folksongs and chorus numbers that halt the tedious stage proceedings. Now and then the ballet comes to the rescue and performs a few national dances—the saving grace. For dullness of orchestration and romantic boredom, *Halka* can hardly be rivalled.

NEW OPERETTA TYPES

Previously the Volksoper had made another desperate venture into comic opera, of the historic variety now so much in vogue. Our old friend, Julius Bittner, was responsible for this new attempt to draw operetta humor from the stern figure of Emperor Napoleon. Too bad this piece came so soon after Bittner's fine *Mass*, which had evoked the admiration even of his belitters. His taste prevented Bittner, of course, from plumbing the depth of vulgarity now so frequent in Viennese operetta. On the contrary, he so carefully refrained from coarseness that he weakened the effectiveness of his effort. Swaying Viennese waltzes of the languid type prevailed and were quite in place; where he ventures into jazz rhythms, Bittner is naturally less convincing. He trims it with art elements foreign to the species, and the result is neither flesh nor fish.

A new type of comic opera is Leo Ascher's *I Love You*, at the Raimundtheater, "conversational operetta," as it were. No chorus, no ballet, no costumes—operetta of the "Lustspiel" type. The plot is appealing, the Riviera dream of a little shop girl who dives into high society and comes back to her shoe store in the last act, disappointed and resigned. At the end, of course, the proverbial operetta baron comes back to provide the requisite happy ending. Ascher has written a pleasing score, neither highbrow nor coarse, but spicy and piquant. The setting of the last act is a departure; half a dozen giant papier-mâché legs serve as the doors of the shoe store, and a mirror in the rear serves as a screen for a film episode when the little shop girl indulges in blissful retrospection on her glorious venture into the social

set. *I Love You* is a bid for clean, legitimate operetta, and a very successful one.

HELLERAUERS DANCE BACH UNDER KLENAU

It is a wide leap from contemporary Viennese operetta to that stern genius, Johann Sebastian Bach. Yet the Bach I

selves admirably of the cantatas, *Wachet Auf* and the *Sehet Wir Gehen*.

Then all concerned proceeded cheerfully to the merry portion of the evening, Klenau with his chorus and orchestra
(Continued on page 14)

Chicago Opera for Milwaukee

Milwaukee has opened a strenuous campaign to revive its opera season, with pronounced likelihood of enjoying a series of three performances by the Chicago Civic Opera Company during the coming season. A plan involving civic co-operation between the Wisconsin city and Chicago in matters musical was evolved last winter by Margaret Rice, well known impresaria, who has worked for months to bring the various musical and cultural bodies of Milwaukee to adopt united action, with the result the leading financial, social and cultural interests are actively co-operating to establish an advance subscription that will make the series possible.

The undertaking is entirely free from any commercial aspect and is to be directed purely as a gesture of Milwaukee's artistic aspirations. Performances are planned for Friday evenings, November 26, December 10 and January 7, to be given at the Milwaukee Auditorium with the complete Chicago casts, supported by the entire company, orchestra and ballet, with the complete scenic productions used at the Chicago Auditorium. This information was furnished by the Opera Topics, the official organ of the Chicago Civic Opera, which is sent free on request to all interested in music. This announcement is given free, also, to the Chicago Civic Opera, to Ben Atwell, its press representative and publicity director.

Godowsky Back in America

Leopold Godowsky, pianist and composer, returned last week from the long trip abroad which took him all through Europe and also to Morocco, Egypt, Palestine and Turkey. He appeared in numerous recitals throughout his long journey and met with unvarying success. Mrs. Godowsky and their elder son, Leopold, Jr., who accompanied him, remained behind at Carlsbad, where Mrs. Godowsky is taking the cure. Mr. Godowsky will divide his time for the next ten weeks or so between New York and Chicago.

Vanni-Marcoux for Chicago Opera

Herbert M. Johnson, business manager of the Chicago Civic Opera, has cabled to Chicago the engagement for the coming season of Vanni-Marcoux. The French bass is no stranger to Chicago, for he was a member of the Chicago Grand Opera Company several years ago and has a great many friends and admirers in the Windy City.

Goldman Band to Play on the Mall

At Mayor Walker's request, Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, the donors of the Goldman outdoor band concerts at New York University, have consented to present the city with thirty additional concerts this season, which are scheduled to be given as formerly on the Central Park Mall.

Under the new arrangement, beginning June 14 at the New York University, the Goldman Band will play every evening for ten weeks under the following schedule: Monday, Wednesday, Friday and Saturday evenings at the New York University Campus; Tuesday, Thursday and Sunday evenings on the Mall in Central Park.

EDWARD COLLINS' TRAGIC OVERTURE WINS NORTH SHORE FESTIVAL PRIZE

Series of Annual Spring Concerts Comes to Triumphant Close—Singing of 1,500 Children a Feature—More Noted Soloists Heard.

CHILDREN'S MATINEE, MAY 29

CHICAGO.—On Saturday, May 29, some fifteen hundred children and Sylvia Lent, violinist, with the assistance of the Chicago Symphony Orchestra, delighted the many children forming the greater part of the audience. The violinist provided the grown-ups as much enjoyment through her beautiful playing as she did the juniors. Miss Lent has a charming personality and she looked so tiny and so young that she won the hearts of her audience as soon as she stepped upon the stage amidst thunderous plaudits from every part of the house as well as from every corner of the stage. She played her various solos with that purity and beauty of tone that has placed her so high among the violinists of the day. In each selection she displayed that virtuosity and clearness of interpretation for which she is so justly famed, and at the conclusion of each number the series of ovations which were accorded her must have proven to the soloist beyond question of a doubt the sincere appreciation of the great host of listeners.

The children's chorus sang several groups of songs and

a cantata, *The Ugly Duckling*, by the Chicago composer, Granville English, under the direction of W. Beattie, the newly appointed music supervisor of schools of Evanston, who proved a conductor of merit, even though his beat lacks elasticity. Mr. Beattie belongs to that category of phlegmatic conductors so often found among supervisors of school music. Everything he did was correct, strictly so; academic was his direction and academically did the youngsters sing. They sang well, but not as a body of fifteen hundred voices, but as though only a few among them were singing, while the others listened. This would not have been such a drawback had the conductor brought out with his forces the full message of the compositions. They were all sung practically alike and that uniformity of tone color was, to say the least, somewhat tedious, and the children did not arouse the enthusiasm noticed in years gone by. Mr. Beattie, let it be said, knows his business. He is probably a very fine theoretician and a musician of merit, but he lacks enthusiasm, and therefore could communicate
(Continued on page 16)



LISA ROMA,

soprano, who sailed on the *Zealand* on June 5 to fulfill concert and opera engagements in Europe. Miss Roma already has appeared with success at the Berlin Staatsoper. She will return to America in November, and, as a result of the splendid recitals given by her the past season, is being booked for many engagements during 1926-27. Miss Roma is an artist-pupil of Giuseppe Boghetti, well known vocal teacher of New York and Philadelphia.

HOW RICHARD WAGNER EARNED FIVE THOUSAND AMERICAN DOLLARS

The Story of Wagner's Centennial March

by Frank Patterson

Fifty years have passed since the great Centennial Exposition was held in Philadelphia during the summer of 1876, and now another exposition is being given, celebrating the hundred and fiftieth year of American independence. In those good old days, when the music committee of the Centennial Exposition turned its eyes towards possibilities of a sensational musical program, there was a great man in the



THEODORE THOMAS.

world whose name, even, was one of sensational import. Richard Wagner, not yet accepted as he is accepted today, but still recognized by the majority of musicians and many of the public, in spite of carping critics who set themselves up as arbiters of public taste, and were the sworn enemies of Wagner and Wagnerism.

The head of the Centennial music committee was no less a man than Theodore Thomas, one of the greatest conductors it has ever been America's good fortune to interest in its musical destinies. Thomas was not merely an occasional conductor who came to these shores for what he could pick up on them. During his many years' sojourn with us he strove with might and main to advance our musical interests and improve our musical taste and understanding. He interested himself, too, in American composition, and when the time came to select or order music for the great Exposition, American composers were recommended for the choral works. But for the chief orchestral feature of the Expo-

sition music, Thomas suggested that the greatest orchestral composer of the time be commissioned to prepare something. His suggestion was accepted, and Wagner was approached.

This was not the first offer Wagner had received from America. In Wagner and His Works, by Finck, an account of his thoughts of this country is given from which a few facts of present interest may be culled. "Wagner never saw America," writes Finck, "but he was several times so tired of Europe that he was on the point of crossing the ocean. As early as July 5, 1848, he wrote a letter to Music Director Lohmann at Riga in which he said: 'I, for my part, tell you frankly that if I were a poor performing musician I would not go to America now, for the simple reason that I should have been there long ago.' In September, 1849, he wrote to his friend, Heine: 'If it comes to the worst I shall write to my patron, your Wilhelm, in America, and tell him to get me some kind of a post, as the last of the German Mohicans.' In January, 1854, he wrote Liszt: 'While I live here like a beggar, I hear from America that in Boston they are already giving "Wagner Nights." Some one implores me to come; he says that interest in me is rapidly growing there.'"

Later on he was to receive direct offers. In 1855 he wrote Praeger: "From New York I have just received an invitation to go over and conduct there for six months; it would be well paid. It is fortunate, however, that the emolument is not after all, so very large, or else perhaps I might be obliged to seriously consider the matter. But of course I cannot accept the invitation. I had enough of London." This last remark refers to the series of concerts he had just conducted with the London Philharmonic where he created a sensation both as a composer producing his own great works and as a conductor of the classics.

It was about this same time that Liszt wrote him of efforts made by Theodore Hagen and William Mason to get him (Wagner) to come to Boston to conduct a Beethoven Festival. This offer he refused, but it was promptly repeated, with a guarantee of ten or twelve thousand dollars for six months. Evidently Wagner was greatly tempted, and no wonder, for he was dreadfully poor, having been forced to sell the royalty and performing rights to most of his writings so as merely to live during the years between the Dresden directorship and his adoption by the King of Bavaria. He wrote to Liszt imploring him not to tempt him with such offers of money. For, he says, if he were to accept them his Nibelungen Ring would never be finished. Such sums, he adds, people should give him as a present.

In 1873 offers came to him from Chicago—no doubt through Thomas. He was invited to go there to superintend the production of his own works, and Chicago even aspired to be the place for the Ring Festival. The festival was just being planned at that time, and Bayreuth was still an uncertainty. It is possible Wagner would have accepted the Chicago offer had he not been afraid that he could not get the audiences he desired in Chicago.

Two years later, when the Bayreuth festival was assured and there could be little question of Wagner leaving his work there to come to America, he received, through Thomas, the Centennial Exposition offer for "a piece of music," the sort of music being, apparently, left entirely to Wagner's own choice. Wagner answered on December 22, 1875: "It is quite possible that for the opening of the American national festival something may occur to me—perhaps in broad march form—that I can make use of, although I have not written a note of music for a long time, and have quite got out of the way of so-called composing. . . . Well, if I send you the thing I shall expect in return that the Americans will behave well towards me, especially as regards the furtherance of my Festival Plays, which I have postponed



RICHARD WAGNER.

with special reference to them to the second half of August."

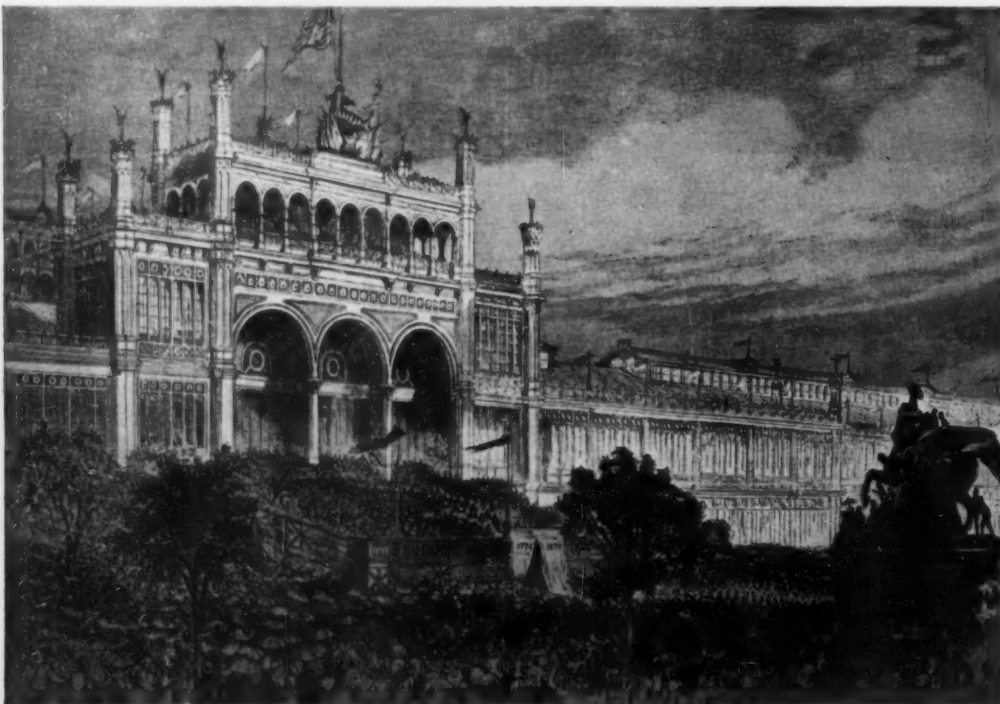
That was a clever move on his part, but he did not forget cash return either, no doubt considering that a dollar in hand was worth two American visitors in the Bayreuth bush, and he wrote to Thomas in February that he would furnish "a piece for grand orchestra, of the length and character of my Kaisermarsch, to be sent at the latest on March 15 to a bank to be named by you, against payment of five thousand dollars on receipt of the manuscript." He continues his letter by explaining his reasons for the large price, mentioning the fact that he has had to dispose of many of his royalty rights and must think of the future. He also quotes offers he has himself received and the amount Verdi received for his Requiem.

Later on, March 18, he introduced an amusing feature into the affair in a letter regarding the correct tempo for the music. Among other things he says: "On page 23 and 24 of the score I have indicated the great pauses, whose solemnity might be augmented at the first festival performance by firing a salute of guns and rifles at some distance." As to later performances, he suggests that drums be used instead of guns and rifles. Again in a later letter, March 25, he writes: "A few tender passages in my composition I interpreted to my friends by saying that here we must imagine the beautiful and accomplished women of America joining in the festival procession."

Foxy Richard! He had in mind the beautiful and accomplished American pocket books that were being fished for for his first Bayreuth festival. Also, it was the ladies' committee of the Centennial that had collected the five thousand dollars to pay for his festival march. Even in those days, fifty years ago, it was the women of America who had the vision to do important things in art.

Wagner's composition is called, "Grosser Festmarsch zur Eröffnung der hundertjährigen Gedenkfeier der Unabhängigkeits-Erklärung der Vereinigten Staaten von Nordamerika. Dem Festfeier-Frauenverein gewidmet von Richard Wagner," which means, being translated: "Grand Festival March for the Opening of the Memorial Celebration of the Hundredth Anniversary of the Declaration of Independence of the United States of North America. Dedicated to the Women's Association of the Centennial Celebration by Richard Wagner."

The march was published by B. Schott's Sons, Mainz, for full orchestra, score and parts; for piano, arranged by Joseph Rubinstein; and for piano four-hands, also by Joseph Rubinstein. The motto at the head of the score is: "He only earns the right of freedom and to life who daily is compelled to conquer them," which is only a bit of Wagner's hatred of the drones and those more fortunate people who had money. He always knew that his work was of such great human value that he should have support in its



(From an old wood engraving from Harper's Weekly of that time.)

THE PLAYING OF RICHARD WAGNER'S GRAND CENTENNIAL MARCH BY THEODORE THOMAS' ORCHESTRA

at the opening of the Philadelphia Centennial Exposition, May 10, 1876.

accomplishment. He lived, largely, on money borrowed from his friends, or loaned as mortgages on his operas. He was quite right in his belief that people who do nothing useful in life have no right to life, and he evidently idealized America and in the above motto expressed the belief that Americans, as a class, earned their right to live. No doubt, as compared with Europe with its many aristocrats and independent fortunes, this was, at that time, true.

The manuscript consists of thirty-three large pages. It was first played in Philadelphia, May 10, 1876, under the direction of Theodore Thomas, with an orchestra of 150. Whether guns and rifles were used (as they were later by Pat Gilmore) does not appear. As to the music, Wagner had in mind to use American tunes as a basis of his composition. He provided himself with a book of American airs (one wonders what book it was and what airs it contained), but found nothing to suit him. (Naturally!)

Later on, when Wagner himself heard his music (in London) he is said to have remarked that he could never create anything except under stress of emotional urge. He is also quoted as having said that the best thing about his march was the money he got for it. Perhaps he said these things, but such quoted statements may always be taken cautiously. They give the impression that the music is not good. Such is not the fact. It is, indeed, not one of Wagner's great masterpieces, but it is so much better than any other composer could have done at the time it was written that it should be heard more often than it is—and would be if Americans would remember that it was a celebration of their independence.

Paul Bekker, in his Wagner-psychology—Wagner, das Leben im Werke—calls attention to the fact that Wagner was a great march writer. From the beginning to the end of his works the march and the Lied are the basis of his forms. The propulsive emotional and dramatic intensity of the march seems to have suited his heroic muse. There are great march themes in *Rienzi*, *Tannhäuser*, *Meistersinger*, *Götterdämmerung* and *Parsifal*, and the wedding march in *Lohengrin*, and he wrote two splendid marches besides the American Centennial March, namely, the *Huldigungs Marsch*, 1864, and the *Kaiser Marsch*, 1871.

At the time this centennial march was composed, Wagner was by no means "written out," nor were his powers on the wane. Although it was one of his last single compositions, the whole of *Parsifal* was written after it, and *Parsifal* is one of the most magnificent and most truly inspired of all the great master's creations. And if the march is not in his highest vein, and though it has not held its own in comparison with his other works, still it was held to be entirely suitable to the occasion—the opening of the world's greatest exposition. It was performed with great solemnity in the vast main exposition building, in the presence of the President of the United States and delegates from all of the principal nations of the world.

One receives the most faithful impression of the whole by reading the description of an eye witness, and the following lines taken from the Philadelphia Press of Thursday, May 11, 1876—apparently not written by a "music critic"—and therefore admitting into the record the thrill of the moment, which must have been intense—give a picture of what was heard by those near enough to the stage to get the full effect of the music, even of the soft passages: "The grand orchestra, touched into action by a quick, spirited sign from the irresistible baton of Theodore Thomas, suddenly struck the first bold chords of Wagner's Centennial Inauguration March, filling the air with floods of the richest harmony, which swept in restless waves through the vast assemblage, hushing in an instant the tens of thousands of merry voices. . . . The marked accent and martial measure of the score, combined with the exulting character of the theme . . . invested the composition with a lofty grandeur far beyond the qualities of the regulation march; and, as wave after wave of the inspired tones rolled out from the hundred instruments, the massive yet inspiring music seemed not like the joyous celebration of a great event but like the transcendent harmonies of the spheres heard amid the universal jubilee of nations. . . . Never before did music exhibit such wondrous potency of influence over the multitudes."

This, apparently, was between half past ten and eleven o'clock in the morning. The exposition gates opened at nine, and people had been lined up awaiting admission since before sunrise. The whole city was seething with excitement of which this Wagner march crystallized the solemn significance. The presentation of the march was, so it seems from the newspaper accounts, not followed by the

usual applause but by the prayer and invocation which were features of this dedication.

The accompanying portrait of Wagner probably represents him as he looked at this time. It is a pastel by the noted painter, Lenbach. It is not dated, but comparison with other pictures of Wagner indicates that it was made during the Bayreuth days. Lenbach painted Wagner, full face, in 1874, and the likeness is very similar. In 1877 Wagner was photographed in London, and looks somewhat older. The only features of the Lenbach pictures which may be in doubt are the wide-open eyes. Wagner's eyes were rather veiled except in moments of excitement or anger. An actual description of him as he looked when a young man reads thus: "Wagner is of middle height, has brown hair, wears glasses; open forehead; eyebrows brown;

eyes grey-blue; nose and mouth well proportioned; chin round. In moving and speaking he is hasty."

This sounds like the police alarms that are broadcasted at intervals every evening from station WNYC. And it was, indeed, something similar, being one of the "Wanted" placards posted all over Germany by the police of Saxony after the political disturbances of 1849, in which Wagner got himself mixed up because he thought that if he could reform the government he could reform the theater where lay the only chance of production for his operas.

This year, 1926, in place of Theodore Thomas, Leopold Stokowsky has the exposition music in charge. One wonders, if he were desirous of ordering a special march for the opening, what "Wagner" he would commission to create it?

CASTELNUOVO-TEDESCO'S MANDRAGOLA HAS SUCCESSFUL VENICE PREMIERE

Book Based on a Macchiavelli Comedy—A Good Performance.

VENICE.—The first performance of Castelnovo-Tedesco's *Mandragola*, the opera which won the 50,000 lire prize in the national competition instituted by the Italian Ministry of Public Instruction, which took place here in April, drew to the beautiful Teatro Fenice an audience of intellectuals, comprising numerous musicians and critics, foreign as well as Italian. The work, a "Florentine musical comedy" in three acts, was finished in 1924, and its text is based upon an old comedy of Niccolò Machiavelli, author of *The Prince* (A. D. 1500), and secretary of the Florentine republic. The

placit friar (Fra Timoteo) he plays a joke on Messer Nicia, by which he succeeds in having his love accepted by the beautiful Lucrezia, while the ridiculous husband delights in the hope of getting the desired heir by virtue of a miraculous medicine (the "Mandragola").

A MEDIAEVAL SATIRE

By means of this plot Macchiavelli has caricatured the average citizen of his time, and by dint of an extremely malicious dialogue he constructs a bitter satire against the ignorance and corruption of contemporary customs, a satire which spares no social class and not even the church.

Today, and in the musical version, it is naturally no longer the satire which draws our interest, but the swift action and the comic aspect of the characters. This the music of Castelnovo follows perfectly, and it illustrates with the maximum of spirit and brio the humor of the dialogue. Light, animated and witty, full of charming motives, orchestrated with refined simplicity, this humorous score is one of the ablest and freshest to come from the young Florentine pen. His Tuscan origin manifests itself frankly in the happy use of popular turns and inflections. Among the passages that were particularly appreciated are the brilliant, rapid prologue, and the intermezzo notturno, for orchestra and invisible choruses, which is of the sweetest lyrical expressiveness.

The opera, conducted by Maestro Fabbroni, had an excellent performance, though the tempi should have been faster, and in general the comic passages had a less happy interpretation than the lyric ones. Bruna Dragoni, soprano, sang the role of Lucrezia with much grace and a beautiful voice. The basso Scattola was Nicia; the baritones Serangeli and Gubbiamini did Fra Timoteo and Ligurio respectively, while the tenor Matteucci did justice to the part of Callimaco. *La Mandragola* had a warm success—five recalls after the first act, four after the second and as many after the third. The composer was much feted and the critics of Italy laud the young composer in exalted keys. F. L.



MARIO CASTELNUOVO-TEDESCO,

whose new opera, *Mandragola*, had great success in Venice.

comedy was produced at the court of the Medici in Florence and before Pope Leo X. in Rome, and became a classic of Italian literature.

The principal characters are members of the small burgher class of the Renaissance. An old burgher and a bit of a fool, Messer Nicia, has a beautiful young wife, Lucrezia, but is much aggrieved over the fact that he has no children. A fiery youth, Callimaco Guadagni, is in love with Lucrezia. Aided and abetted by a gentle rogue (Ligurio) and a com-

The Vienna Opera Crisis

VIENNA.—Felix Weingartner, Clemens Krauss and two new candidates are being named now as possible successors to Franz Schalk: Max von Schillings and Baron Franckenstein. The latter, an Austrian by birth and brother of the Austrian Ambassador at London, is at present Intendant at Munich and the composer of the opera *Li Tai Pe*, produced there two years ago. The members of the Staatsoper have called a mass meeting to protest against bureaucratic interference with the Staatsoper's artistic affairs; the general impression is that Schalk has gained ground and that the government will be compelled to refuse his resignation. P. B.

Jeritza Quits Vienna Opera

VIENNA.—Maria Jeritza has suddenly cancelled the balance of her season with the Vienna Staatsoper, where she was to have sung until June, and has left for guest appearances at Budapest. Die Stunde learns that the singer is dissatisfied with the uncertain conditions at the Staatsoper caused by the resignation of Schalk, and disgruntled over certain troubles which arose between her and her partners when the diva insisted on their singing Tosca in Italian—much to the distress of the management and the artists. P. B.

Miscellaneous

MANÉN'S OPERA HAS SUCCESSFUL PREMIÈRE AT BRAUNSCHWEIG.—(Braunschweig, Germany) The Landestheater of this city has given the first performance anywhere of *The Way to the Sun*, the new opera by Juan Manén, Spanish violinist-composer. The original version of the work is in the Catalan language. The German version had a very good success, and the composer, who attended the performance, was called before the curtain many times. B. P.

LEGAL ENTANGLEMENT OVER WILLIAM BECK'S TESTAMENT.—(Budapest) The relatives of William Beck, Chicago Opera baritone, who died last year, have taken legal proceedings in the local courts for the annulment of the singer's last will. Beck bequeathed his substantial fortune, consisting of five big houses in Budapest, costly furniture and carpets, and large cash funds, to a young American lady, to his first wife (Ella Kertesz Goth, the Budapest actress), and to the wife of a well-known Viennese writer. Smaller amounts went to some of his Viennese friends, among them Ludwig Karpach, Vienna critic. Beck's relatives are now contesting his will, claiming that since he owed his career and consequently his fortune to the support of his uncle who financed his musical education, they are entitled to at least a portion of his inheritance. The lawsuit is one of the topics of the day in Budapest. B. P.

LEMBERG HEARS NEW NATIONAL OPERA AMID POLITICAL UPHEAVAL.—(Lemberg, Poland) May 13, the Polish National holiday, saw at the local municipal theater, the first performance anywhere of King Siegmund August, a new opera by Thaddeus Jotejko. The book, by the composer himself, is historical and national in character. The music is fairly modern and not entirely free from reminiscences. Jaromir Leszczynski, first conductor of the Lemberg Opera, was at the desk. Notwithstanding the political situation which was just then at its culmination, the performance was received with interest and applause. R. P.

London

LONDON CONCERT AGENT WINS LIBEL SUIT (London)—Over \$2,650 has been awarded Lauchlan George Sharpe, a London concert agent, for damages in a libel suit against Eleanor Steele who had written letters to several of his clients saying that she regretted being unable to attend their concerts, but that she refused to go to any concert arranged by Mr. Sharpe and that her opinion was widely shared in London. Miss Steele said she regretted having written the letters and was willing to pay the damages. M. S.

Paris

FRITZ KREISLER HONORED IN PARIS (Paris)—Fritz Kreisler has been awarded the rank of officer of the Legion of Honor in recognition of his services to French art. The insignias were presented by a deputation of professors from the National Conservatory of Music, headed by Alphonse Duvernois, who made the presentation. Kreisler was a pupil of the Conservatoire. N. D. B.

NEW WORKS BY TCHEREPNINE.—(Paris) Alexandre Tcherepnine is now at work on the score of a musical novel, *Paris Sentimental*, the libretto for which has been written by Guillot de Saix from Paul Fort's famous suite, *Ballades Françaises*. The four chapters are entitled: *L'Aurore*, *Place du Châtelet*, *Un soir au Luxembourg*, *Une nuit à Bullier* and *Le point du jour au . . . Point-du-jour*. N. D. B.

PARIS HONORS COMPOSERS (Paris)—The City of Paris intends to honor a number of well known composers by giving five avenues, now in course of construction, the names of Claude Debussy, Gabriel Fauré, Ernest Chausson, Henri Duparc and Emmanuel Chabrier. S. J.

ROMEO AND JULIET CAUSES SEMI-RIOT (Paris)—A violent demonstration marked the opening night of the Diaghileff Russian Ballet at the Sarah Bernhardt Theater in Paris. Besides *Les Matelots* and *Pulcinella*, *Romeo and Juliet* by Constant Lambert, which has just had its première in Monte Carlo, was produced. The scenery, by

FOREIGN NEWS IN BRIEF

Max Ernst and Joan Miro, consisted of circles, cubes and cones, while the dancers were in workmen's garb. As soon as the public saw the "super-realism" announced on the program, pandemonium broke loose. Shouts, hisses and yells made it impossible to hear the music. The demonstrators were not supporters of old-fashioned art who objected to realism; they were super-realists themselves who felt that the artists responsible for the scenery had sold themselves to Diaghileff. The demonstration also had its political side and cries of "Vive les soviets" and "Vive la révolution rouge" were raised. When matters were at their height the police arrived, and the demonstrators, in many cases with collars torn and noses bleeding, were hurried struggling to the exit. Meanwhile the ballet had quietly continued, and was greeted with thunderous applause at its close. T. P.

Berlin

NEW OPERAS BY SCHILLINGS, SCHREKER AND KRENEK (Berlin)—Max von Schillings, composer of *Mona Lisa* and ex-Intendant of the Berlin Opera, is at present working on a new opera founded on Edmond Rostand's *Cyrano de Bergerac*; Walter Damrosch's opera on the same book was produced at the Metropolitan thirteen years ago. Franz Schreker's new opera, now in process of composition, is called *Christophorus*, and the book is again by Schreker himself. Ernst Krenek's new opera, *Orpheus*, will be the first novelty of the next season in Cassel, where Krenek is conductor at the State Opera. Oscar Kokoschka, the modernist painter-poet, has written the libretto to a pantomime, *Triumph der Empfindsamkeit*, after Goethe. P. R.

Harry Dimond Violin School Faculty

Harry Dimond, internationally known pedagogue, ranks among the few really great violin teachers in Chicago—nationally recognized as a producer of symphony players. So much has been written and said in praise of his virtuosity and musicianship in the teachers' atmosphere during his ex-



HARRY DIMOND.

tended career that it would be superfluous to add more. His clientele became so enlarged that necessity compelled his withdrawal from the management of the Metropolitan Conservatory to concentrate his time and ability on the further development of the Harry Dimond Violin School, which is now located in Kimball Hall, Chicago.

Mr. Dimond's faculty will include Ralph Becker and Mrs. Harry Dimond (chief assistants), John M. Wessling and Paul Hippensteel. All are Mr. Dimond's graduates.

Mrs. Harry Dimond is now in the virtuoso class. Her several appearances have brought her the distinction of being spoken of as the diminutive violinist with a big technic and a bigger tone.

Abby Putnam Morrison Entertains

Colonel and Mrs. William Wood Ricker (the latter known professionally as Abby Putnam Morrison) recently entertained with a dinner and musicale at their New York home. Many prominent guests were present, including Rosa Ponselle, Jeanne Gordon, Frances Peralta, Ellen Dalossy, Minnie Egner, Rafael Diaz, Edmund Burke, Louis Hasselmans, Mr. Alexandresco, Anna Avery, Prince Hohenlohe,

Prince and Princess Georges Matchabelli, General and Mrs. J. Frederick Pierson, Mr. and Mrs. Willard S. Brown, Mr. and Mrs. Jerome Napoleon Bonaparte, Mr. and Mrs. Kenneth O'Brien, Mr. and Mrs. Carroll Livingston Wainwright, Mr. and Mrs. Malcolm Meacham, Mr. and Mrs. Robert Ogden Bacon, Dr. and Mrs. Frank Adair, Mrs. John North Willys, Mrs. Harry Thayer, Lillian Washburn Newlin, Edith Ivins, Frazier Jelke, Thomas Stires, Dean Richmond, S. Fullerton Weaver and Winchester Black.

Mrs. Joseph Zuckerman Visits New York

Mrs. Joseph Zuckerman, president of the Bay Cities Music Association, of Santa Monica, Cal., paid a short visit to New York recently, partly for recreation and partly for the purpose of getting in touch with musical managers and others interested in the promotion of music in this city. Mrs. Zuckerman has made Santa Monica known far and wide as a music center; she has organized a chorus and orchestra which are conducted by Modest Altschuler, formerly well known conductor of the Russian Symphony Orchestra, and she has been instrumental in bringing the best of artists to Santa Monica for concerts and recitals.

Mrs. Zuckerman was also the chairman of the Local Executive Board which received the members of the California State Federation of Music Clubs which met at Santa Monica this year from April 20 to 24. A very handsome program was issued for this convention, with photographs of Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs; Mrs. Cecil Frankel, president emeritus of the State Federation and chairman of the national program committee which promoted such a splendid program at the national biennial convention at Portland, Oregon, last June; Mrs. Lillian Birmingham, state president, and others.

Mrs. Zuckerman says that no one familiar with California of a few years back could believe what the State is doing today. Every year it changes its appearance in so remarkable a manner as to be unrecognizable. The growth especially along the coast is simply wonderful. Where a few years ago were only tiny frame bungalows are now splendid residences and hotels, and where there was no music at all is now to be found choral and orchestra music of the best and concerts where the world's greatest artists may be heard.

Mrs. Zuckerman modestly places such growth to the credit of the California of opportunities, but it is obvious that the credit should mostly go to just such splendid energy, vigor and vision as that of Mrs. Zuckerman and others of her sort. The Santa Monica Evening Outlook of May 18 has an editorial devoted to this subject in which it is said that, measured up to what Mrs. Zuckerman hoped to do for the community there may be cause for discouragement, but from the standpoint of the difficulties to be overcome and the long hill she has climbed, her accomplishments deserve to be described as great. "If the Outlook were asked to nominate the person who has done most for art in the Bay Cities in the last two years it would reply unhesitatingly with the name of Mrs. Joseph Zuckerman."

Ruth Lloyd Kinney Active

Ruth Lloyd Kinney, contralto, has been having a busy concert season. Following her return from Europe in October, 1925, her engagements up to the end of the year included appearances in Erie, Pa.; Atlanta, Ga.; Pine Bluff, Ark. (two engagements); Hot Springs, Ark.; Houston, Texas;



RUTH LLOYD KINNEY.

Shreveport, La.; Miami, Coral Gables, St. Petersburg, Tampa and Palm Beach, Fla., and Philadelphia, Pa. Since January 1 the contralto has sung in Dayton and Columbus, Ohio; Indianapolis, Ind.; Detroit, Mich., and Syracuse, N.Y., where she had two appearances within three weeks. Miss Kinney was the only artist on the opening program for National Music Week in San Antonio, Texas, at the reception given by the Mozart Club. She also appeared in recital for the Women's Club and in a special program for the Lions and Kiwanis clubs. During the week of May 10 she sang in Dallas, Texas. May 17, 18 and 19 she was in Tulsa, Okla., appearing at the Country Club for the ladies of the Natural Gas Association Convention, which was attended by people from all over the United States and Canada. Miss Kinney's itinerary included appearances in Worcester, Mass., May 24 to 26. She also is booked for a number of other engagements in the near future.

MUSIC IN MEXICO

The Sunday opera performances have continued at the Iris Theater. Puccini's Tosca was presented recently, Anita Conti, Italian soprano, sang the title role. She did well artistically, but not so well vocally. Her voice has a continuous tremolo which is quite marked. Luis de Ibarquen, tenor, blundered in his musical interpretation of Puccini's score. Angel Esquivel, baritone, gave a fair performance of the difficult part—never having sung before the Scarpia, which is not adapted to his voice—thanks to his habitual discretion. Luis Saldana, bass, gave a very happy interpretation of the Sacristan. The chorus was very poor, as well as the orchestra, poorly directed by Marcos Rocha.

CHAMBER MUSIC CONCERT

The Chamber Music Society of Mexico, under the direction of Maestro Jose Rocabruna, gave the twenty-eighth concert of its second series at Wagner Hall, on April 25, presenting the following program: String quartet, No. 6, of Haydn; Lyric Sonata, op. 123, of Hans Huber (first performance); quintet, op. 81, for piano and strings, by A. Dvorak.

The Hans Huber sonata is built on essentially modern lines, but is very brilliant and full of technical difficulties, which were overcome in a masterly way by Maestro Rocabruna, violin, and Miguel Cortazar, piano, respectively. The distinguished audience, which filled the hall, tendered the artists long and well deserved applause. Opinions differed greatly regarding the new composition.

Jose Rocabruna, first violin; Rafael Tello, second violin; Flavio Carlos, viola; Jesus Torres, cello, and Miguel Cortazar, piano, emerged victorious from the enormous difficulties, achieving in some numbers, especially in the quintet by Haydn, perfect unity and adequate shading.

A SCHUMANN CONCERT

The John Sebastian Bach Academy, which is directed by Maestro Carlos del Castillo, also director of the National Conservatory of Music, gave a concert on May 2 in his private concert hall, entirely dedicated to the piano works of Robert Schumann, the fifth of a series dedicated to the great composer. The program follows: Arabesque, op. 18; Woodland Scenes, op. 82; Dances of the Liga de David, op. 6, and Toccata, op. 7. The above were performed by the Misses Carmen Moreno, Maria Luisa Ramirez, Elena Pratt, and Rosario Tolentino. Maestro Gustavo Campa, dean of Mexican composers, lectured on the works of Robert Schumann.

A YOUNG PIANIST

Angelica Morales, Mexican pianist, fifteen years of age, who, in the past five years, has been studying under Busoni and Sauer in Germany, has just returned to this city where she will shortly be presented under the direction of Carlos Castro Padilla, who was impresario for Anna Pavlova, Consuelo Escobar and the Trio Cherniavsky. C. C.

Mrs. Perfield to Talk at Cleveland Institute

Effa Ellis Perfield will hold her Chicago Summer School Session from July 12 to 24, at the Palmer House, her New York session extending from August 2 to 28. On her way to Chicago, Mrs. Perfield will stop off at Cleveland, where she has been invited by the Cleveland Institute of Music to give a pedagogical talk for the faculty and normal class.

Lund Gives Opera Recital

Charlotte Lund gave an opera recital at the home of Mrs. Julius Klorgein, New York, on May 27, for the summer home of the Rabbi Jacob Joseph School. The large and fashionable audience manifested due interest and the occasion was considered one of artistry and success. Miss Lund was assisted by Victor Prah.

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"KATHLEEN HART BIBB COVERED HERSELF WITH GLORY AS 'CHERUBINO'."—*Omaha World Herald*.

"Invested her role with charm, grace and elegance."
—*Cincinnati Enquirer*

"A fresh and pleasant voice and knows how to use it."
—*Chicago Daily Journal*

"As 'Cherubino' was an attractive scenic effect all in herself."—*San Francisco Chronicle*

"Her singing of 'Voi che sapete' was appealingly beautiful."
—*Los Angeles Daily Times*

"As Cherubino showed herself an excellent actor as well as a singer of skill."
—*San Jose, California, Herald*

"As Cherubino, distinguished herself by her acting and beauty."
—*Camera, Boulder, Colorado*

"Kathleen Hart Bibb, in the role of the page, Cherubino, gave a vivacious bit of beauty and comedy to the role and fulfilled the most optimistic hopes in the quality of her voice."
—*Silver and Gold, Boulder, Colorado*

"As Donna Elvira made new friends of Cincinnati music lovers through her sincere portrayal of a role that gives her scanty opportunity to reveal the rich beauties of her voice."
—*Cincinnati Enquirer*

"Liberally endowed with loveliness of voice and appearance."—*The Palm Beach Post*

"A delightful little page."—*Washington (D. C.) Star*.

"Trilled and twinkled an impish 'Cherubino'."—*Potsdam (N. Y.) News*

"Dainty Kathleen Hart Bibb as 'Cherubino' was a fetching vision, as well as a clever singer."—*Dallas (Texas) Journal*

"Kathleen Hart Bibb sang the little serenade with a naive art far removed from the ordinary."—*Los Angeles Evening Herald*

"A fascinating Cherubino." —*Arizona Republican*

"A voice well suited to the role." —*Pomona, California*

"Very fetching she was in her velvet pantaloons and snappy martial garb."
—*Dallas Morning News*

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Aeolian Hall, New York

SUMMER SESSION AT EASTMAN SCHOOL OFFERS FINE FACULTY

The summer session of the Eastman School, Rochester, N. Y., this year will bring to that city three women who are expert teachers of their subjects and of very wide reputation. But Arthur See, who has been director of the Eastman School summer sessions from the first, calls attention to the fact that in bringing special experts for its summer sessions the Eastman School is instituting a new policy. It has never sought to make its summer term one in which a number of master classes are conducted, but rather held closely to its motive to make this term a short session in which intensive study in all its departments is possible both for its own students and for others who desire to combine study with recreation during the vacation months.

"We started our summer session in rather a small way," said Mr. See, "but this year we have expanded our courses of study to include all that is now required of public school teachers of music, in methods, in vocal teaching of classes, in all phases of instrumental music in schools, in piano class teaching, and in the important work being done in appreciation of music with children. We are bringing to Rochester teachers who are especially successful in presenting subjects, because we have found a demand for the kind of work they do. We are not bringing teachers to conduct master classes, but bringing master teachers to conduct classes which we have been asked to form and conduct. And this year we are meeting request for special work for teachers of piano, for church organists, for directors of string quartets and small ensembles. There can be no doubt that musical activity is very much alive, since there is demand for so many kinds of training of intensive sort among summer music students."

"Of course a very large number of our summer session students study with our own teachers privately, but the number of students enrolling for our courses is increasing very rapidly. Personally I like to think of our summer session as a period in which the Eastman School of Music continues its work with the addition to its curriculum of special training for students who need such training."

SPECIAL TEACHERS OF NOTE

The three women experts who come to conduct special courses have each in her respective department of music education won wide reputation. Mrs. Agnes M. Fryberger is Educational Director of the Minneapolis Symphony Orchestra and Director of Music in Northrop Collegiate School. She has lectured widely throughout the country. Her book, *Listening Lessons in Music*, is accepted as a standard work. Mrs. Fryberger is in great demand for summer instruction and divides her time. She will conduct a half-course in appreciation of music at the Eastman School summer session in which definite plans of instruction for use in schools will be offered. She will also conduct a course in appreciation of music for a general public in which her lectures will cover much ground and will be freely illustrated.

When Mrs. Fryberger finishes her conduct of these classes, they will be continued by Mabel Rich of New York. Miss Rich is a member of the educational staff of the Victor Record Company and one of the widely known lecturers on appreciation of music as taught by means of records. She is a graduate of the New England Conservatory and has done extensive study in Europe. She won the attention of educators by her work as teacher of her subject at the University of Pennsylvania.

Hazel G. Kinsella is a teacher in the University School of Music, Lincoln, Nebr. Some years ago she conceived the project of developing a method of teaching piano to classes of children. She began her work in the Lincoln schools with such success that she was engaged to present her method before educational conventions and before the teachers of many cities. She began publishing her exercises and music prepared by her for her own classes and the Kinsella Method, now known and used throughout the country, has resulted. Miss Kinsella will conduct courses for beginners and advanced students in this method.

OTHER COURSES

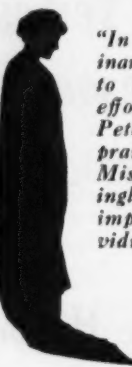
Not all the special courses during this session are conducted for public school teachers of music. There are two courses for teachers of piano and for advanced students, one a course in normal methods conducted by George MacNabb, another a course in repertory, conducted by Max Landow. Harold Gleason will offer for the first time this summer courses in organ repertory and in church organ playing. Edward Royce will conduct courses in harmony and composition. Paul Kefer will conduct a class in ensemble playing. The full complement of courses in instrumental music for schools and in method work will be offered, and, as was

the case last year, classes of public school children will be constantly used in illustration of practical school room methods. The Haywood vocal classes, which are a feature of the regular curriculum of the Eastman School, will be conducted in an intensive five-week term during the session. The department of instruction for motion picture organists will be in full operation. A new course that has come in response to demand is that in ear drill and sight singing which will be conducted by Mrs. Allison MacKown. Classes in the art of accompanying and in operatic repertory will be taught by Emanuel Balaban, conductor of the Rochester Opera Company.

A faculty of approximately forty teachers will conduct the private instruction given in this session. All departments of the school are in full operation. The growth of the summer term student body has been such that from modest beginning this session has come to have an important place in the summer activities of the University of Rochester.

La Forge-Berumen Studios

The usual excellent program was broadcast from the La Forge-Berumen Studios on May 15, through station WOR. Laura MacNichol, soprano; Manlio Ovidio, baritone; Grace Marshall, pianist, and Florence Barbour and Alice Vaiden, accompanists, furnished the entertainment. Miss MacNichol



"In these days, crowded with inartistic endeavor, it is a joy to listen to such intelligent effort as distinguished May Peterson's singing. This soprano is first and last an artist. Miss Peterson sang charmingly, she knows style and can impart significance and individuality to every selection."

The Brooklyn Daily Eagle said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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opened the program with Donaudy's O del mio amato ben and followed with Home by MacFayden. She revealed a well-trained voice of lovely quality which she used with intelligence. Miss Barbour gave good support at the piano. Later Miss MacNichol rendered additional selections in fine style. Mr. Ovidio, who recently made a successful appearance at Aeolian Hall in the La Forge-Berumen Noontday Musicale, gave two groups, accompanied at the piano by Alice Vaiden. Mr. Ovidio's voice is of appealing quality and his interpretations are artistic. He included in his last group Yo paso la vida, arranged by La Forge. Grace Marshall's solos were played with a firm touch and clear crisp tone.

Gretchen Altpeter assisted the People's Chorus of New York at a concert given in Town Hall on May 20. She was in excellent voice and sang with taste. Her voice is a beautiful lyric soprano and this, together with a charming personality, made her singing enjoyable. Rock Ferris furnished artistic accompaniments. Both Miss Altpeter and Mr. Ferris are pupils of Frank La Forge.

N. Lindsay Norden to Conduct Large Chorus

Mendelssohn's Hymn of Praise will be given complete by a chorus of over 500 voices, consisting of the Mendelssohn Club of Philadelphia, the Strawbridge & Clothier Chorus of Philadelphia, and the Reading Choral Society of Reading, Pa., assisted by the Philadelphia Orchestra, under the direction of N. Lindsay Norden. The soloists will be Richard Crooks, tenor; Ruth Rodgers, soprano, and Ethel Righter Wilson, soprano. Several orchestral selections will be given in addition to the oratorio. The concert will take place in

the Sesqui-Centennial auditorium, Thursday evening, June 17. The Reading Choral Society will come and return by special train to the grounds.

Emma Thursby at the Academy of Music

In the issue of May 27 the MUSICAL COURIER published a picture of that American singer so famous in her day, Emma J. Thursby, showing her as she attended the final performance at the old Academy of Music, now being pulled down. During the exercises a charming tribute was paid her by Otis Skinner, the actor, and an ovation given her by those present, by far the most enthusiastic outbreak of the afternoon. A friend has been kind enough to send the MUSICAL COURIER some notices from the New York papers of October 30, 1877, the morning after Miss Thursby's first concert given on her own responsibility at the old Academy. The Sun remarks upon her daring in hiring this huge auditorium for a concert, instead of one of the regular concert halls—a daring justified by her success. On this and other occasions she appeared there alone and with the greatest artists of the day, such as the famous tenor, Brignoli; Ole Bull, violinist; Theodore Thomas and his orchestra; S. B. Mills, the famous American pianist of that day, and Maurice Strakosch, who was also her impresario. The clippings follow:

THE N. Y. SUN

It argues no slight degree of self confidence when a young lady without the prestige of a foreign reputation, and with somewhat limited local fame, disclaiming all the concert halls as too small, ventured to engage the Academy of Music, relying upon her personal attractions to fill it, and it certainly is a pleasure to everybody to see so much courage vindicated by the result. But Miss Thursby's star is in the ascendant, and when fortune smiles with good nature, the person on whom she beams may safely take every risk, and boldly trust to her protecting arm. So it happens that Miss Thursby entirely filled the Academy last evening with her admirers, and what could Neilson or Patti or the greatest singers do more? It certainly spoke volumes for the young artist's popularity, that she could gather so great and so exceptional an audience.

N. Y. TIMES

Emma C. Thursby gave a concert at the Academy of Music yesterday evening. She had the cooperation of Theodore Thomas' Orchestra and that of Signor Brignoli and S. B. Mills. This artist is exceedingly popular, and there are good grounds for the favor with which she appears to be regarded. In the first place, she is the fortunate possessor of a soprano-stogato, a very rare voice in the United States, and indeed the world over. In the second place, she has a sympathetic presence and a manner marked by much simple elegance, and there can be no doubt that the influence of face and bearing is of no mean potency. And finally she sings unaffectedly and with facility and truthfulness of intonation. Her voice is of excellent quality.

NEW YORK TRIBUNE

Miss Thursby's concert last night was a brilliant affair, the Academy of Music being quite full, the audience enthusiastic and the entertainment worthy of the occasion. Everything on the bill was good, and most of the pieces were demanded a second time. Miss Thursby's selections were: Second Aria in the Magic Flute, in which she displayed to the greatest advantage her elegant staccato; the famous aria with two flutes from L'Etoile du Nord, an admiration of smooth but very difficult vocalization; and with Sig. Brignoli, Arditi's duet Una Notte a Venezia, which had to be repeated. To these she added Taulert's Bird Song, Weber's Invitation to the Dance, and the first part of the program, Miss Thursby's place in the front rank of American vocalists is so well assured that it is only necessary to say that the best qualities of her voice style were exhibited in these selections.

THE WORLD

The Academy of Music was filled with the friends of Miss Emma Thursby, now our most popular native artist, and the lovers of good music who yielded to additional attractions provided. Miss Thursby was in excellent voice, and probably was never heard to better advantage. She was encored until it seemed that the audience would never tire. After every aria she sang she was encored, and when she sang the Aria from L'Etoile du Nord with two flute obligatos, she received a double encore, responding with the Bird Song and The Last Rose of Summer, while the final duet with Sig. Brignoli had also to be repeated. The other attractions were three magnificent orchestral selections and accompaniments by Thomas' Orchestra and Mr. S. B. Mills' piano solos.

NEW YORK HERALD

Emma Thursby's grand concert attracted to the Academy of Music last night a very large and fashionable audience, many of whom were warm personal friends or former church associates of the fair cantatrice. In the first part of the program, Miss Thursby sang the intricate aria from Mozart's Magic Flute, in which the flexibility and resonance of her voice, the carefulness of her execution, and the rich coloring were displayed. In the second part she gave the aria from L'Etoile du Nord by Meyerbeer, with two flutes, a composition that calls for the display of the highest art, and which received thoroughly artistic treatment at her hands a duo with Signor Brignoli which had to be repeated. Miss Thursby was enthusiastically applauded and encored, and in response to a third and fourth call, sang in her simple, yet magnificent way The Last Rose of Summer. If anyone could have doubted the supreme ability of this lady on the concert platform, the doubt would have been set at rest last night.

George Liebling Plays in Michigan

George Liebling, on May 19, played at Hillsdale College, Mich., a program of interest, containing his own new compositions, a Lyric of Psyche, Venetian Lace and Polish Miniature. His success was a big one.

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MEMPHIS, TENN.

MEMPHIS, TENN.—The Beethoven Club is responsible for one of the most interesting courses ever presented to the 2,200 members. The season closed when The Little Symphony of Chicago was heard in the South Hall of the Municipal Auditorium, with Rata Prèsent, pianist, as soloist. The playing of this orchestra is about as near perfection as it could be in all particulars—in tone, technic, balance of parts and especially in the superb ensemble. The program included numbers by Beethoven, Debussy, Grieg, Tschaiakowsky, Liszt, Kreisler and Dasch, the latter the conductor of the Little Symphony, under whose baton they have won the hearts of Memphians. Miss Prèsent showed her superb gifts as a pianist from the very start. Her playing of the F minor concerto No. 2, op. 21 (Chopin) for piano and orchestra was indeed masterful and aroused in her hearers a keen appreciation of her interpretation that brought her an ovation. She played the Revolutionary Etude (Chopin) for an encore.

Rata Prèsent, pianist and artist teacher of the Bolling-Musser School of Music, is conducting a master class which is the second and last of the season 1925-26. Miss Prèsent was presented by the Beethoven Club in the final lecture-concert of the club's season, the subject being National Music. A reception was given afterwards in honor of Miss Prèsent and the other lectures and artists who have appeared during the series, including, Theodor Bohlmann, Patrick O'Sullivan, Dr. A. B. Williams, Mmes. Charles Watson, David Griffith, Clyde Parke, Annie Ellis Dexter, E. S. Worden and others.

Mary Lewis made her "Southern" debut in Memphis, singing herself into the hearts of music lovers and insuring a warm reception should she return. Her program was well-balanced and included French, Italian and English, she being master of them all. Her diction was splendid, her French being especially fine. Miss Lewis not only has a glorious voice, but is also good to look upon, and is so perfectly at ease.

Mrs. Jefferson Franklin Hill was again signally honored when she was elected honorary president for life of the Tennessee Federation of Music Clubs. Mrs. Hill has served as active president of this organization for the past five years, and is also a member of the National Board, and is president of the "Dixie District" which includes the states of Tennessee, Mississippi, Louisiana, Kentucky and Alabama. Immediately upon her return from Johnson City, Tenn., where the annual meeting was held, Mrs. Hill was invited to make an address at an important meeting of the Alabama Federation in Selma, leaving the next week for a meeting of the National Board in Cincinnati, O., and crowning her efforts with securing the next meeting in Memphis.

Piano recitals are so few and far between it is no wonder that Phillip Gordon, pianist of New York, created such keen interest in the recital given in the new Hotel Peabody, under the auspices of the Witzmann-Stuber Piano Company. Mr. Gordon is a versatile musician and repeated his former success made here several years ago. He is not only a brilliant technician, but a poetic musician and was recalled many

times, responding generously. During Mr. Gordon's stay in the city, he conducted a master class in the Chickering Ampico Salon, of which fifty of the city's pianists took advantage. Mr. Gordon offered a group of selections on the regular monthly program given by the Beethoven Club at the Goodwyn Institute, and received an ovation.

Ethel Pitts Wall, coloratura soprano, who is in the city attending the master class of Dexter Ellis at the Bohlmann School of Music, gave a charming program in the Hotel Chisca, Elmer Hedges at the piano. Miss Wall has a delightful voice and was well received.

Rata Prèsent, pianist, assisted by Mrs. D. L. Griffith, soprano, the Cortese Trio, and Enoch Walton, accompanist, gave an interesting recital at the Goodwyn Institute under the auspices of the O. K. Houck Piano Company. During her recent visits to the city as artist teacher of the Bolling-Musser School of Music, Miss Prèsent has endeared herself to Memphians and her visits are eagerly anticipated. Mrs. Griffith, the Corteses and Mr. Walton are so well known to Memphis music lovers that it is useless to speak of their popularity.

J. V. D.

Bush Conservatory Commencement

Bush Conservatory's annual commencement exercises began on May 27, with the spring concert of the Bush Conservatory Symphony Orchestra and soloists, at Orchestra Hall. The nation-wide influence of Bush Conservatory is shown convincingly in a roster of states from which the graduates come: from New York to California and Washington, from Texas to Montana, with Canada also included. In this, its twenty-fourth year, Chicago's progressive North Side School graduated the largest class in its history. The young professionals and artist-students received teacher's certificates, diplomas and degrees from President Edgar Nelson during the intermission.

The soloists on the program were the winners of the awards made last month in the prize competition of the Conservatory. Samuel Martinez once again gave a brilliant performance of the allegro movement of the Beethoven D major violin concerto. Marjorie Barton repeated her splendid rendition of the allegro movement of the Schumann A minor piano concerto which won her first prize in the competition, and Leola Aikman, soprano, left no doubt as to the justice of the judges' selection by intelligent use of her beautiful soprano voice in a fine interpretation of the Ah, fors'è lui aria from Traviata. Each soloist deserves individual praise and through their excellent work all gave, in conjunction with the orchestra, one of the finest commencement concerts it has been this reviewer's pleasure to listen to in many a day.

Bush Conservatory's trump card, of course, is its Symphony Orchestra, directed by Richard Czerwonky, a valuable orchestra drillmaster and conductor. The remarkable strides this organization has made in its brief existence is unbelievable. A student body that plays the Tschaiakowsky Nutcracker Suite, the Beethoven Fidelio Overture and the second Hungarian Rhapsody of Liszt as well as Bush Conservatory's orchestra did on this occasion has graduated from the student class. Also the admirable accompaniments given each soloist showed what Richard Czerwonky has accomplished with his young players. As

said before, Czerwonky is a valuable leader, who knows the orchestra and has the ability and enthusiasm to make of it a body to which it is a pleasure to listen. Bush Conservatory may justly pride itself in the possession of this fine all-around musician, who not only conducts and trains the orchestra, but also turns out finely trained talent from his violin classes.

Cleveland Institute Notes

Cleveland Institute of Music, extending its sphere to fill a new need, announces the opening of a preparatory branch, manned by regular faculty artists, at 2785 Lancashire Road. The main building is at some distance from the outer residential sections and has many young pupils. For their convenience the new branch has been planned. Among the teachers who will carry out the same plan of instruction in use throughout the school will be Charlotte Demuth Williams, Lois Brown, Dorothy Price, Marie Martin, Jean Martin and Theresa Hunter. They will be in charge of the classes in theory, violin, viola and piano for children.

An unusually enthusiastic audience enjoyed the fortieth faculty recital held in the school assembly hall, May 7. The opening number was a Beethoven work for the orthodox quartet. It was given a noble interpretation by the Ribapierre Quartet. The unity of thought and perfection of ensemble of this group brings all they attempt to the highest level of chamber music playing. Andre de Ribapierre, first violin; Charlotte Demuth Williams, second violin; Quincy Porter, viola, and Rebecca Hight, cello, are the members of this faculty quartet. The Schumann work for viola and piano, Fairy Pictures, was second on the program and was played with much individuality by Carlton Cooley with Ruth Edwards at the piano. Perhaps the greatest pleasure of all came from the interpretations of German Lieder by John Peirce, baritone, and head of the voice department. His group included Beethoven's Die Ehre Gottes aus der Natur, Brahms' Gestillte Sehnsucht with violin obligato; Franz Der Schalk; Wolf's Verborgeneheit, and Schubert's Aufenhalt. The program closed with Brahms numbers played by Walter Scott of the piano department. He played an Intermezzo in D major with exquisite tone and showed power in the Rhapsodie in E flat.

B.

Artists Engaged for Festivals

At the thirty-third annual festival in Ann Arbor, Mich., Charles Stratton, tenor, and James Wolfe, bass, of the Metropolitan Opera Company, were among the soloists. Mr. Wolfe has also been engaged for the Maine Festival next fall. Mr. Stratton sang recently at the Canton, Ohio, Festival. Other artists of the spring festival season are Vernon Williams, who was engaged for the North Shore Festival at Evanston, and the New York String Quartet, booked for the Barre, Vt., Festival.

Kathryn Browne for Waukesha

Kathryn Browne, American contralto, is engaged to sing a concert at Waukesha (Wis.). This is one of the many first class concert courses using her next season. Her assistant artist will be Bruno Steindel, for many years solo cellist of the Chicago Symphony Orchestra.

ELSE HARTHAN ARENDT

Soprano

20 Engagements
During
April and May

And some 1926 Spring Festival Successes

SOLOIST
BACH CHORUSin
TWO BACH CANTATAS
DEVRIES—CHICAGO AMERICAN

Last night's debut of the Chicago Bach Chorus was nothing less than a triumph—a straight path to fame.

Mme. Arendt achieved one of the greatest performances in her artistic career. She sang the extremely difficult "Jauchzet Gott in Allen Landen," heard recently under Mr. Stock's direction, by Elisabeth Rethberg, and there was no necessity for comparison or indulgence—Mme. Arendt's work was exceedingly fine. The coloratura was firm and fluent, the tone unusually fluid and expressive, the musicianship impeccable. She was heartily applauded but deserved acclaim.

MILWAUKEE JOURNAL

Mme. Arendt's dependable soprano was in splendid fettle and more than once soared to remarkably impelling phrases which filled the great hall. The voice has warm sympathy and the singer knew her message.

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KANSAS CITY STAR

Mme. Arendt's voice is most gratifying in that it is flexible, of plentiful body and intelligently used. She also has experience to guide her and, further, the ability to make the music seem the expression of inner fervor. "I Know That My Redeemer Liveth" was a meaningful thing; "Rejoice Greatly" was no longer a show piece, but rather ecstatic and very beautiful.

RICHMOND, KENTUCKY

Mme. Arendt gave us a delightful recital at our annual May Festival... beautiful voice... remarkable control... poise... musical intelligence were the outstanding characteristics of her program.—Telegram signed J. O. Stewart, Jr.

848 Sunnyside Avenue, Chicago



Birdice Blye's Recent Successes

Birdice Blye, pianist, has just completed an extended southern tour where she won tremendous success. The Express of April 25 called her two recitals in San Antonio (one of them before the Tuesday Musical Club) "the fitting close to a brilliant season." The critic of the Houston Chronicle in a lengthy article praises her "highly cultivated interpretative powers," her "technic," "brilliance" and "sound musicianship." Many other similar notices might be quoted.

The entire tour, the large audiences and great enthusiasm were a tribute to Miss Blye's artistry and popularity. Miss Blye's audiences in the South were very cosmopolitan, including music lovers from European cities and from Canada



BIRDICE BLYE.

and Newfoundland, who said to hear Miss Blye's recitals more than repaid them for their long journey.

Birdice Blye received many letters of appreciation and thanks from people who have heard her recitals, and many of them have written of the great spiritual beauty of her playing and what an inspiration it is to them. Miss Blye has a large number of important engagements for next season in the principal cities.

New York School of Music and Arts

Pianists, singers and violinists collaborated in the June 2 concert of the New York School of Music and Arts, Ralfe Leech Sterner, director, and a large audience was most attentive. Sarah V. Peck sang a Hathaway song with style, followed by Louise V. Mueller, who contributed songs by Clough-Leiter and Del Riego with expression and clear articulation. Margaret Noonan played deBeriot's Scene de Ballet with taste and snap, and Marion Roth showed a pleasant voice in Speaks' Morning. Lillian Odze, a newcomer, has a brilliant soprano voice, excelling in Dell' Acqua's Villanelle. Louise Lysaght's unusual dramatic soprano voice was especially liked in Love's Sorrow, and Mary Elizabeth Kenney played a piano duet with her instructor for the first time in her life, showing well developed skill in Moszkowski's Spanish Dance; the audience applauded warmly. Blanche Fricke played Chaminade's Scarf Dance tastefully, and Gladys Hill showed nice touch in a Russian lullaby. Violet Kahn's playing of deBeriot's ninth violin concerto displayed much talent. An important number was for two solo pianos, viz. Impromptu Rococo (Schütt), and Liebeswalzer (Brahms-Maier), played by Avis L. McClean and Mr. Riesberg; that the audience greatly enjoyed these was evident by the spontaneous applause.

The school is now well started in the Summer Session, which promises to surpass previous ones in point of attendance. The new quarters at 100th street and West End avenue are most attractive, with new pianos throughout, a two-manual pedal organ with electric blower, and dormitory accommodations are already crowded; pupils from Texas, the far West, and South are registered.

Ilari and Johnston in Interesting Recital

On May 29 a concert was given in the Astor Gallery of the Waldorf-Astoria Hotel by Iseo Ilari, tenor, late from the Costanzi, Rome, and Bertha Johnston, soprano. Mr. Ilari is the possessor of a strong, forceful and wide tenor voice, which he is capable of handling at will, allowing him to make for tremendous climaxes and fine sostenutos and diminuendos. His selections comprised numbers by Scarlatti, Padilla, Huerta, Puccini, Curci and Schuette. In all of his selections Mr. Ilari demonstrated a careful regard for the spirit of the song, the many varied pieces affording him opportunity for some delightful lyric work and again for intensely dramatic moments. This last was particularly

evidenced in the aria of the third act of Turandot, which Mr. Ilari has had the good fortune to present for the first time to an American public.

Miss Johnston, who on many occasions has sung in concert and opera, has a soprano voice of lovely quality especially in the higher register, with a great deal of warmth in her interpretation. In her singing of Dich Teure Halle, from Tannhäuser, she displayed a command of vocal resources, and in her lighter numbers had a charm and grace of delivery. The program closed with a duet by the soprano and tenor, the Finale from Aida, in which the voices blended most harmoniously. Each of the singers had to repeat several of the numbers scheduled and also had to add encores. Louise Di Marco was the pianist who collaborated with the singers by rendering some artistic piano selections. Edna Sheppard and Gennaro Curci were at the piano for the singers, who are under the personal direction of Ada Soder



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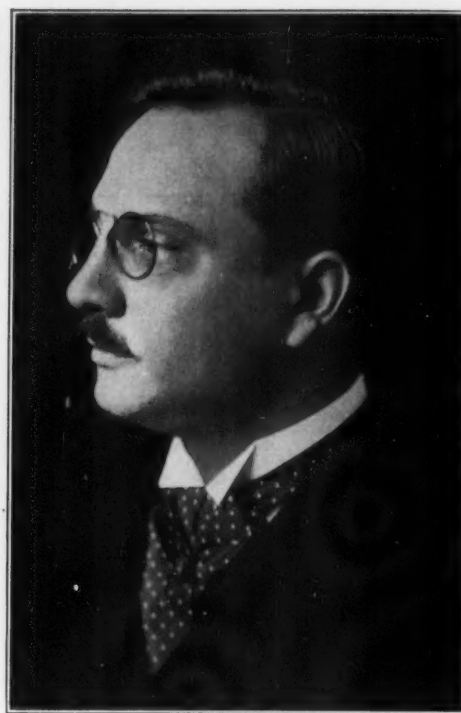
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New York City

Hueck. After the musicale dancing was enjoyed by the many appreciative guests.

Institute of Musical Art Commencement

The Institute of Musical Art commencement exercises were held at Aeolian Hall on June 2 before a large, interested and enthusiastic audience. A concert was given by pupils of the Institute, and nothing could have served better to show the splendid grade of the teaching and the equally splendid quality of the students which the Institute is able to attract. The program was as follows: Overture Leonore No. III, Beethoven, played by the Students' Orchestra; concerto for piano in E minor, Chopin, played by Cecile Brooks (Class of 1926) accompanied by the Students' Orchestra; concerto for violin in B minor, Saint-Saëns, played by Louis Kaufman; Four Part songs by Brahms, sung by the Madrigal Choir of the Institute; Concerto for Violoncello, Saint-Saëns, played by John Alden Finckel; overture to the Merry Wives



N. DE RUBERTIS,

conductor of the Kansas City Little Symphony Orchestra, will spend the summer in Europe. Mr. DeRubertis, who sailed May 29 on the Duilio of the Italia General Navigation Company from New York for Naples, expects to be gone most of the summer, looking over the works for his orchestra and visiting the conservatories of Italy.

of Windsor, Nicolai, played by the Students' Orchestra. The conductors for these performances were Dr. Damrosch, Willem Willeke and Mme. Desoff. Before the final overture Dr. Damrosch made an address to the graduates and diplomas and prizes were presented. Sixty-five students received diplomas, and honor awards were presented to five graduates.

The Morris Loeb prize of \$1,000 for highest honors throughout the course was awarded to John Alden Finckel, who also won the silver medal for having received highest honors in the artists' course from which he received his diploma as cellist. The Isaac Newton Seligman prize for composition was divided between Louis Greenwald and Charles MacBride, who also received artist diplomas with honors. Cecile Brooks and Ruth Penick were awarded Faculty Scholarships.

The following names are listed as graduates in various departments:

Piano: Sarah C. Baratz, Richard Reese Bevan, Amy Bonnerwith, D. Naomi Bontz, Ruth Fredericks Braine, Cecile Brooks, Eugenie Cheroif, Marie Cipolla, Kathryn Cole, Mary Lucelia Fish, Mignon Fox, Gladys M. Gehrig, Sadie E. Ginsburg, Dorothy Foster Green, Reine Dorothy Green, Kina D. Guindani, Dora Gutentag, William C. K. Irwin, Milton M. Kraus, Hildur Johanne Leland, Jennie Levin, Adelaide Imlay Lewis, Marion Liggett, Ruth Penick, William Overt Peterson, Maurice Herman Popkin, Yetta Posnak, Lillian Santo, Theodore C. Sherer, Roy L. Underwood. Singing: Dorothy Jarvis Albin, Elizabeth Morton, Morris Nathanson, Lisa Roegne, Edythe Ward, Andrew Ward Watson, Ruth M. Williams, Dorothy Elinor Wilver, Theodore Milton Worth. Violin: Samuel Applebaum, Eugene A. W. Barkow, Irving Finkstein, Aaron Hirsch, Minna Krokowsky, Arthur Loeserman, Paul Rabinow, Abraham Samilowitz, Edward Shalett, Meyer Shapiro, Max Silverman, Benjamin F. Swalin. Violoncello: Paul James Cartwright, Charles Cornelius Krane, Lola Zundel.

Post Graduate Teachers' Course—Piano: Gwendolyn Brewster, Maude R. Kindred, Mary Menk, Ida M. Sussman, Sadie Ruth Zuckerman. Certificate of Maturity—Piano: Edith Heinlein, Maude R. Kindred. Artists' Course—Cello: John Alden Finckel, Charles Andrew McBride. Recipient of Certificate in the Analytic Theory Course—Martha Halbwachs.

Gustafson Sings With Understanding

Lillian Gustafson appeared on May 18 in Jamestown, N. Y. May 16 she was soloist at Manchester, Conn., at a performance of Haydn's Creation, and on May 24 the soprano was heard in Amherst College, Holyoke, Mass., at which time Mozart's Requiem Mass was given. May 25 Miss Gustafson sang in Schenectady, N. Y., in Coleridge-Taylor's Hiawatha. She recently appeared with the Syracuse University Chorus, and according to the press notices received she well deserved the ovation given her. The Syracuse Journal stated: "Miss Gustafson has a voice of good range and liquid purity. She sings with understanding and has a charming personality. . . . Miss Gustafson included in her solo numbers the Il est Doux il est bon aria from Massenet's Herodiade. The latter was given with dramatic finish and mellowness of nuance." The critic of the Syracuse Post-Standard noted: "Her voice is fresh and vibrant and delightfully round and flute-like in pianissimo passages. Later she sang a group of songs, including Protheroe's Sing Again and a Norwegian Echo Song which she does most effectively, and also the soprano solos in the cantata."

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Josephine Martino's Interesting Story

The story of Josephine Martino, the young soprano who made such a successful New York concert debut last season, is rather interesting. Born in Paterson, N. J., of Italian parentage, the little girl showed promise of a naturally beautiful voice at a very early age, but her parents either did not entertain the idea of a professional career for her or else they were unwilling to admit that she had a God-given talent. The love of music and her overwhelming desire to sing soon became too much for the now grown-up young lady in her early teens, and rather than combat the opposi-

The work was hard, however, and she often became discouraged, particularly after a fire in a little country hotel, where she was completely cleaned out. She barely escaped with her life, her clothes and money being left behind in the ruins. Josephine wired to her managers and they advanced her enough to continue the tour and buy herself a cloth suit, in which she was obliged to sing the rest of her concerts.

Then the young singer came to New York, where a friend sent her to see Jessie Fenner Hill, well known vocal teacher with studios in the Metropolitan Opera House Building. Mrs. Hill at once recognized the great beauty of the young girl's voice and took her in charge. Since then she has worked with her conscientiously. After months of real hard work, Josephine Martino went back to her home town, Paterson, and gave a concert there. Previous to that the family had made up with her, but it was the success of that first concert there that made her parents realize her ambitions to sing had been fully justified. In fact, the concert proved to be quite a joyous celebration. The second recital there, a little later, was equally successful and now any time Josephine wants to give a concert in Paterson she is certain to draw a packed audience. During the season just past the young singer was heard in her first New York recital, when she received the unanimous support of the press, several predicting a brilliant career for her.

Mrs. Hill, therefore, certainly is entitled to much credit for the admirable work that she has done with Miss Martino. She has not only placed her voice properly, but she has also coached her on her various programs and encouraged her from step to step in her career. And Mrs. Hill has, indeed, a great deal to be proud of in her unusual pupil, who is studying and filling special engagements this summer.

New Course for Chicago

Rachel Busey Kinsolving announces a new course for Chicago. This new series of five evening musicales will take place at Orchestra Hall. The first concert is scheduled for November 10 when Sophie Braslau and Alfred Cortot will be the soloists. The second concert will take place on December 1 with Claire Dux and Efreim Zimbalist furnishing the program. Guiomar Novaes and John Charles Thomas will give the third program, on January 4. Ruth St. Denis and Ted Shawn will be the attraction on February 11, and on February 23 the series will come to a close with a concert given by the Philadelphia Orchestra.

Miss Kinsolving has requested the Chicago office of this paper to make the announcement that, as heretofore, she has rented the Blackstone Theater for a number of Sunday afternoon recitals and has leased the Goodman Theater for every Sunday during the season 1926-27.

Marie Miller Summering Abroad

Marie Miller, the harpist, has been having a most enjoyable holiday in Europe, having sailed from New York on March 24 last. Miss Miller writes from Montreux, Switzerland, that she has climbed several snow capped mountains, motored around Lake Geneva and through the Rhone Valley. The harpist is now in Paris, where she has been since May 13. She will return to America October 1,



Ap. da photo

JESSIE FENNER HILL,
teacher of Josephine Martino.

and will have an active season during 1926-27 concertizing and teaching. Miss Miller has built up an excellent reputation for herself as teacher at the Institute of Musical Art in New York, where she is a member of the faculty.

Helen Chase on American Woman's Association Program

Helen Chase was the accompanist for Rafaelo Diaz at a recital given on May 11, at the home of Anne Morgan, New York. Miss Chase also accompanied Nanette Guilford, another member of the Metropolitan Opera Company, on her program for the American Woman's Association given at the Waldorf-Astoria on May 17. A recital was also given at the home of Miss Morgan on May 14 by La Ferne Ellsworth, with Miss Chase at the piano. Miss Chase has been coaching Miss Ellsworth for some time.

Max Jacobs' Summer Activities

Max Jacobs, violinist-conductor, is to have a summer master class, in addition to his other many musical activities, in Hampton, N. J., from June 15 to October 1, and will also teach twice a week in his New York studio.



JOSEPHINE MARTINO.

tion of her family she finally ran off to a brother living in Akron, Ohio. The family, very much displeased, forbade her to use the family name on the professional stage, so she at once changed it. In Akron the plucky girl met Mrs. Millard of Boston, formerly a singer herself, who was so attracted to the girl's uncommon gift that she at once began teaching her herself. At the end of a year Josephine Martino got an opportunity to do some Chautauqua work and made such a fine impression at her first appearances that she was engaged to continue her contract for four years. Everywhere the natural beauty of her voice and her easily discernible devotion to singing won her audiences to her.

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VIENNA

(Continued from page 5)

combining forces with the "dance group" of the Hellerau School—not situated at Laxenburg, near Vienna—for the scenic presentation of Bach's cantata, *Der Zufriedengesellte Aeolus*. It is "Bach at home," as it were, one of the innumerable lighter children of Bach's fancy—a piece of



BACH AT HELLERAU.

An interesting and picturesque moment from the Hellerau School's production of Bach's cantata, *The Appeased Aeolus*. The motions of the dancers suggest the raging of the tempest. The Viennese performance, under Paul von Klenau's baton, was the first scenic production of the work since its Leipzig premiere, in 1725, when the students of the Leipzig University staged it in honor of Prof. Friedrich August Müller for whom Bach composed it as a birthday surprise. (Photo © Willinger, Wien.)

"occasional music" written by the St. Thomas cantor to commemorate the birthday of Prof. August Friedrich Müller, of the Leipzig University; and students then staged it by way of merry homage to their master.

The performance was supervised scenically by Hans Brahm from the Burgtheater. Klenau did excellent work.



AN INTERNATIONAL MUSICAL GROUP.

Left to right: Paul von Klenau, noted Danish composer-conductor; Alexander Tansman, Polish composer-pianist, resident at Paris; Mmc. Tansman; and Paul Bechert, the *MUSICAL COURIER's* Vienna representative.

Chorus, orchestra and dancers, though scattered over a wide area, were in perfect union. If the religious cantatas had the Bachian grandeur and statuesqueness, Klenau gave the Aelous cantata all the bright merriness and the light com-

STEPHEN TOWNSEND

(Choral Director, Society of the Friends of Music and

DONALD PIRNIE

Baritone

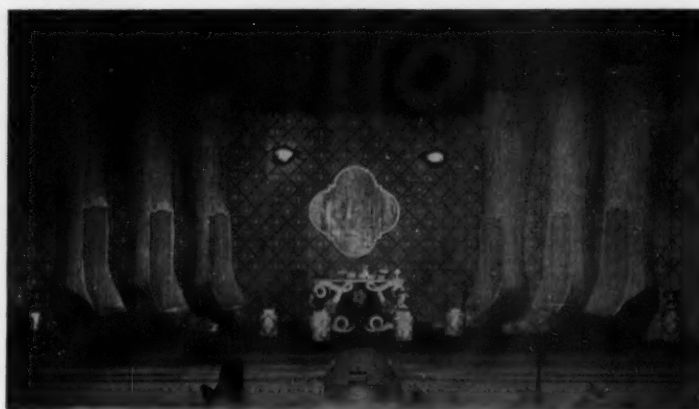
Will teach in the Meriden (N. H.) Summer School of Music and Dramatics

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Address Donald Pirnie, The Edgewood School, Greenwich, Conn

A CLEVER VIENNESE SCENIC SETTING.

Act III from Leo Ascher's comic opera, *Ich Liebe Dich*, which is a great popular success at Vienna. The scene is laid in a shoe store, and huge papier maché shoes and legs serve for the entrances and exits of the actors. (Photo © Willinger, Wien.)



edy touch which it demands. He demonstrated Bach's versatility, and his own with it. The Hellerauers, in their dances, designed by Valerie Kratina, fully exhausted the wit of the situations and illustrated the whirlwinds and raging tempests in poetically suggestive and convincingly graceful motions. It was something of an historic event; the first performance anywhere since 1725 and as fine a one as could have been wished.

"MAHLER-DÄMMERUNG?"

The Tonkünstler orchestra has closed its subscription series for the season—the first "complete" Mahler cycle ever given in Vienna. It was not as complete as originally intended, by the way, since the performance of the Eighth Symphony had to be cancelled, the advance sale being far too small to warrant the big investment. In fact, financially the cycle was a sad disappointment, partly, perhaps, from the fact that Clemens Krauss and Hans Knappertsbusch are anything but Mahler conductors, and partly no doubt owing to the circumstance that the public is now satiated with the Mahler boom.

It is significant in this connection that only the fragmentary Tenth, rarely heard here, drew a big house under Krauss. The equally seldom played Eighth also saw three sold-out houses when Anton von Webern conducted it at the Workers' Concerts. Webern, radicalist composer, is a semi-amateur as a conductor. He lacks routine and experience, but his fanatic enthusiasm enthralled his army of almost 1,000 choristers and orchestra men, and his audience as well. The modest, sympathetic man had a big ovation.

ROBERT HEGER'S DAY

The Ninth Symphony in the Tonkünstler cycle fell to Robert Heger, owing to the illness of Clemens Krauss. Heger jumped in virtually at the last minute, and gave a fine performance, which bespeak the gifts and courage of a great conductor. He received an ovation from his audience for the herculean task and its excellent fulfillment. It is gratifying to state that Robert Heger's day in Vienna has come at last. The quiet, diligent and conscientious man was exposed to many hostilities when Schalk brought him here to replace Strauss. Heedless of animosities, Heger pursued his way and work, giving inspired performances at the Staatsoper and several fine proofs of his excellent symphonic conducting. His artistry has now won a way for him. The judicious were always for this serious-minded artist who shuns pose and puffing; by now he has even silenced his adversaries. The indorsement of press and public was unanimous on his Mahler Ninth. P. B.

Lea Epstein in Recital

Lea Epstein, young Argentine violinist, was the soloist at a charming musicale given on May 27 at the home of Mrs. James D. Winsor in Haverford, Pa. The program consisted of *Elegie*, by Paul Klengel, and *Allegro* by Pugnani-Kreisler, in the first group, followed by Three Preludes of Frederick Jacoby's and Palmgren's *Humoresque*. The dreaminess of the first prelude (*Lento non troppo*) was a great contrast to the furious which immediately followed it. The *Humoresque* was cleverly played. The two final numbers were *Romanza Andalus* and *Zapateado* by Sarasate, in which the young artist revealed such a masterly technic that the listeners forgot the technic in the beauty of the music. Three encores were graciously given. The Bee of Schubert, *Prelude* by Samuel Gardner and a Brahms Waltz.

Miss Epstein plays with an assurance and ease not always attained by so young a soloist. Her bowing and the depth of tone produced are remarkably fine. The warmth and fire of the Spanish race are also evident in her interpretations.

The excellent accompanist was Dorothy Joline. The audience was most enthusiastic.

Catherine Wade-Smith Makes Profound Impression

Catherine Wade-Smith, of Chicago, one of the rising stars on the violin horizon, who won the national prize of the National Federation of Music Clubs at the biennial convention in Portland, Ore., last June, has recently finished a highly successful tour in the East under the auspices of the National Music League.

Her first appearance was in Aeolian Hall, New York City, as prize winner of the Walter W. Naumburg Musical Foundation competition, this being the second open competition she had won within the year. All expenses of this recital were defrayed by the Foundation, an annual prize which does much to ease the way of the exceptional young artist to public notice and favor. Miss Wade-Smith's performance was flatteringly received both by the public and the critics.

Among her other appearances in the East were: New York Federation of Women's Clubs, American Criterion Society, soloist, Park Avenue Baptist Church on Easter Sunday, soloist for Banks Glee Club at Carnegie Hall, and soloist with the American Orchestral Society, all in New York; Schubert Club, Stamford, Conn.; New York State Federa-



CATHERINE WADE-SMITH.

tion of Music Clubs' Convention at Syracuse, N. Y.; Women's Club, Hackensack, N. J.; Tuesday Musical Club, Springfield, Mass.; Tuesday Musical Club, Pittsburgh, Pa.; and Fortnightly Musical Club, Cleveland, Ohio.

Reports from these appearances have been almost extravagant in their praise of this young artist, one music chairman writing that in the three years that she had been putting on programs, her club had never been so thrilled as by Catherine Wade-Smith. She has a rare combination of technic, musical imagination, charm and personality. She should go far.

Since returning West she has appeared at the Tuesday Musical Club of Peoria, Ill., and at Fargo, N. D., and is now on her way to the Pacific Coast, where she has a number of engagements.

Yascha Fishberg Pupils in Recital

Two recitals recently given at Guild Hall, marked the closing of a successful season of Yascha Fishberg's pupils. The fact that two recitals were necessary was due to his class being so large that it was absolutely impossible to have all of them appear at one time. The participants included Edith Horowitz, Dorothy Newman, Jack Friedman, Miriam Fishberg, Anton Spector, Max Metz, Irving Rankin, Irving Wise, Jacob Leff, Ida Epstein, Louis Fox, Sidney Hellman, Kalman Shraga, Chancie Lieber, Jack Shapiro, Paul Bauman, David Wasserman, Sidney Fass, Walter Magid, Evelina Cohen, Mannes Applebaum, Benjamin Beckerman, and Alex Solomon, all of whom did justice to their excellent teacher and were heartily received by their listeners. Among the more advanced pupils were Max Schwartz, Allen Fishberg, Jack Wolinsky and Bernard Kundel, all of whom displayed a fine tone, good technic, and gave excellent renditions of the various composers. Much credit is due Mr. Fishberg for his untiring efforts.

Helen Hoerle in Charge of Wolfsohn Publicity

The Wolfsohn Musical Bureau, Inc., announces that Helen Hoerle has been placed in charge of the publicity department. Miss Hoerle has been a press representative for the Messrs. Shubert for the past four years in New York and on the road, and more recently directed the publicity for the American Woman's Association.

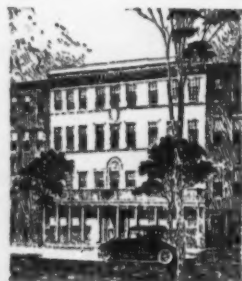
Delia M. Valeri Arrives

Delia M. Valeri arrived in New York recently on her way to Chicago for her summer master class at the American Conservatory. At the conclusion of the Chicago term she will return to her villa in Rome.

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"A Musical Rebel" CARA VERTSON

Scores Triumph at Chicago Recital

April 29, 1926

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"Cara Verson offered a program of Modern Music . . . LIFE-SIZED TASK . . . the MERE MEMORIZING of this MUSICAL BAGGAGE is in itself a feat deserving admiration . . . heard MacDowell Keltic Sonata, Op. 59, wherewith she displayed the technic of the up-to-date pianist and convincing evidence of good schooling."—Herman Devries, *Chicago Evening American*, Apr. 30, 1926.



"Miss Verson played the MacDowell Keltic Sonata with EVIDENT SYMPATHY, with CONSIDERABLE SWEEP and serviceable technic particularly in the running passages and in the quieter musical moments."—Maurice Rosenfeld, *Chicago Daily News*, Apr. 30, 1926.

"... artistic in piano recital, Cara Verson has GENUINE FEELING for the MODERN FORMS of EXPRESSION by means of the piano and of fingers which are responsive to her will . . . played the graceful tone-picture 'Rain' by Whithorne with poetic insight and technical clarity . . . Prokofieff's little prelude she played daintily . . . she CAUGHT THE SPIRIT OF THE MUSIC . . . played the Scheherazade of Szymanowski with conviction. There was VARIETY of COLOR and SHADING to follow the changing moods of this . . . Music of the Moderns she played with INTERPRETIVE FORCE and EXCELLENT TECHNICAL COMMAND."—Karleton Hackett, *Chicago Evening Post*, Apr. 30, 1926.

"IN CARA VERTSON, PIANIST, MODERN MUSIC HAS A SYMPATHETIC AND MOST ENTHUSIASTIC INTERPRETER. Miss Verson, who is making a specialty of modern programs, gave a recital on April 29, at Kimball Hall, the program for which was mostly modern. The past TWO SEASONS SPENT ABROAD, where she played with success in many cities of the Continent and England, have RIPENED MISS VERTSON'S ART AND SHARPENED HER ENTHUSIASM FOR MODERN COMPOSITIONS as well as those of the classic and romantic composers. On her Kimball Hall program she had listed Debussy's *Sunken Cathedral* and *Gardens in the Rain*, Ropartz' *Nocturne*, *The Sea*, and Ravel's sonatine for her first group. These revealed THE SERIOUS MUSICIAN, CLEVER TECHNICIAN AND INTELLIGENT ARTIST. Following this, Miss Verson rendered the MacDowell Keltic sonata with broad sweep, big tone and fleetness of fingers."—Jeannette Cox, *Musical Courier*, May 6, 1926.

"Miss Verson is a PROFOUND STUDENT of the MODERNS . . . performance accomplished in a highly authoritative manner."—Edward Moore, *Chicago Daily Tribune*, Apr. 30, 1926.

"... One of the very delightful piano programs of the season . . . most unique of season's program . . . Cara Verson has FINE TECHNIC, GREAT MUSICAL IMPULSE, A VERY STRONG PERSONALITY and such a KNOWLEDGE OF MODERNS AS IS POSSESSED BY FEW. She played the 'Keltic' with superb swing and vitality, was authentic both in Debussy and Scriabin . . . great understanding, fine color and mood effects."—C. E. W., *Music News*, May 6, 1926.

"Thursday night, at Kimball Hall, Cara Verson gave one of the most modern piano recitals of the season, the oldest composer on the program being Edward MacDowell, whose death occurred in 1908. Much thoroughly INTERESTING MUSIC WAS PRESENTED IN AN INTERESTING MANNER. She started out with Debussy's 'La Cathedrale Engloutie,' which sounded much more exotic than the composer intended. Somewhat better was Debussy's 'Jardins sous la Pluie,' followed by Ropartz' little-known Nocturne, 'The Sea,' and RAVEL'S 'SONATINE,' THIS LAST PLAYED WITH GREAT INTELLIGENCE AND VERVE. MacDowell's 'Keltic Sonata' was next played. The last group, composed of esoteric bits by Whithorne, Wladigeroff, Prokofieff, Szymanowski and Scriabine, showed Miss Verson at her best. SHE HAS A REAL FEELING FOR MODERNITY, and her taste is excellent. Of especial interest were interpretations of Whithorne's delicious 'Rain' and Prokofieff's C Major Prelude, a quaint and delicate composition played in a seemly manner. Scriabine's 'Vers la Flamme' concluded the written program, but Miss Verson had to play several encores to satisfy the enthusiastic audience."—Wallace Heckman Brockway, *Musical Leader*, May 6, 1926.

For Dates Address:

MANAGEMENT: HARRY and ARTHUR CULBERTSON

Aeolian Hall, New York

4832 Dorchester Avenue, Chicago

NORTH SHORE FESTIVAL

(Continued from page 5)

none to his singers nor to his audience, and the concert as a whole was rather dull.

PRIZE COMPETITION, MAY 29 (EVENING)

Five works selected by the judges from the eighty submitted by competitors for the prize of one thousand dollars offered by the Chicago North Shore Festival Association were played for Henry Hadley, Howard Brockway and Adolph Weidig, the judges, and an audience of several hundred that seemed delighted when the verdict of the judges pronounced the winner to be The Tragic Overture by Edward Collins, Chicago pianist and composer. Perseverance in music, as in everything else in life, pays, for, if memory serves right, this was the third time that the gifted instructor at the Chicago Musical College had entered his Tragic Overture. It was heard previously under a different title and last year it was known as "1914," but the judges then probably thought about 1812, and did not give Collins the prize, so he changed the title, revised his overture here and there, putting more emphasis on his best points and obliterating those that had been criticised, so that today the composition is far superior to its previous form. It still lacks a little sequence in thought and is still noisy, but then it won the prize and nothing more can be said, except to congratulate Mr. Collins, who in the past few years has achieved as much renown as a composer as he has a pianist and instructor. The names of the other four composers were not known to the general public and as a matter of courtesy the composers of Torch Dance with Death, the first selection played; From the Journal of a Wanderer, which followed; Lyric Symphony, which was given place number three on the program, and Masquerade, which concluded the program, are not given herein, but a short review is given each composition.

Torch Dance with Death is a very short number—and its shortness probably eliminated it from any consideration on the part of the jurors. From the Journal of a Wanderer is a wandering composition, and although here and there it has some happy moments, generally speaking it wanders from one subject to another; then its length, too, was a drawback for the composer, who should have known that only fifteen minutes was allowed for the performance, and our chronometer showed that eighteen and three-fifths minutes had been consumed in the execution of the wandering number. The Lyric Symphony is the work of a technician of first order, who has a splendid memory and who does not fear to be compared with Brahms; this probably the judges had to consider when they gave Mr. Collins the prize. Many in the audience seemed to think that the Masquerade should have been returned the winner, as here, indeed, the composer struck the note of Americanism in music. The various other compositions might have been written by composers of any other nationality. Not so, Masquerade, it is a splendid work, beautifully written, and it must have given Tragic Overture a very close race, even though it was understood that the Collins overture was unanimously chosen by the jury. Wherever there is competition, there must be a first, a second and a third, but in this case the composer of the one that came

second (probably Masquerade), may rest assured that his composition will live. Already it has been said that Stock will present it at one of the regular concerts of the Chicago Symphony Orchestra at Orchestra Hall next winter.

FIFTH CONCERT, MAY 31

Mendelssohn's chorale, Let All Men Praise the Lord, and Brahms' A German Requiem made up the first part of the fifth concert. The soloists, Mabel Garrison and Boris Saslawsky (basso) were the stars of the performance. Mabel Garrison sang gloriously, and naturally she scored heavily. If for nothing else than the remembrance of Miss Garrison's singing, the 1926 festival at Evanston was worth hearing. Unfortunately the same cannot be said of the chorus. The festival chorus is not festive at all. Singing flat is a sin that might be pardoned in some localities, but not at a festival of the scope of the one under review. Nevertheless, truth must be written and certainly the choristers did not make themselves proud by singing off pitch on so many occasions. Then, too, the huge choir sang as though uninspired and this is regrettable; with such a long first part one's interest in the program became practically nil and many were caught advancing toward the exits and we were miles away from the festival when the second part began.

FINAL CONCERT, JUNE 1

Perhaps the most enjoyable concert of the series was the one which brought the festival to a brilliant close on Tuesday evening, June 1. At least the attitude of the habitués would indicate such, as at no other concert during the festival was there such spontaneous enthusiasm as that which marked practically every number on the program, particularly the soloists' offerings. And never has applause been more justified, for every participant, including the festival chorus, the A Capella Choir, the Chicago Symphony Orchestra, and the soloists, Dusolina Giannini and Lawrence Tibbett, gave of their very best, thereby offering the listeners great enjoyment.

Lawrence Tibbett duplicated the huge success he scored last season at these concerts and which brought about his re-engagement for this year's festival. From the minute he stepped upon the stage, it was evident that the baritone was a great favorite in these surroundings. His opening number, the Prologue from Pagliacci, was magnificently rendered and the enthusiasm of the auditors took fire and they would not be content until he had sung several encores. The same was the case after the E Sogno aria from Falstaff, which Mr. Tibbett rendered later in the program. Encores became the order of the night and so many had to be given to satisfy the frenzied listeners that one could not count them.

Miss Giannini likewise had to sing many more numbers than listed on the program. In splendid voice, she delivered the Plus Grand dans son Obscurité aria from Gounod's La Reine de Saba, which, though beautifully sung, did not catch the fancy of the listeners. When Miss Giannini responded to their requests for encores with the Il est doux, il est bon aria from Herodiade and Neapolitan songs, which were more to their liking, there was no end to the applause. She scored heavily after the Pace, Pace aria from La Forza del Destino, and pandemonium again reigned supreme and many numbers had to be added. At the end of the program Miss Giannini and Mr. Tibbett joined forces in the Nile scene from Aida, which they gave a superb rendition.

The chief orchestra selection was Edward Collins' Tragic Overture, the winning composition in the \$1,000 prize competition of the Chicago North Shore Festival Association. The number impressed even more favorably upon second hearing, perhaps due to the more finished rendition given it by the orchestra. Composition and composer were much applauded and Mr. Collins bowed his acknowledgment from the stage. There was also the Secret of Suzanne overture by Wolf-Ferrari, the Bach Arioso for string orchestra, Wolf's Italian Serenade and the Ride of the Valkyries by Wagner. The festival was concluded with the chorus singing Fletcher's A Song of Victory. And so finished the eighteenth Chicago North Shore Festival. RENE DEVRIES.

SAILINGS

Myra Hess

Among those leaving on the S. S. Berengaria June 2 was Myra Hess, the English pianist, who will not return to America for about two years. Although her manager, Annie Friedberg, was besieged with offers for engagements, Miss Hess had to decline them for next season, as she will have to make a postponed tour through Europe, visiting Holland, Germany, Spain, France and the British Isles. She will return to the United States for the season 1927-28. Her tour of thirty concerts this year, the shortest since she came over, proved her most successful one in this country.

Edgar Schofield and Enrichetta Onelli

Edgar Schofield, bass baritone and his wife, Enrichetta Onelli, soprano, will sail for Europe on the S. S. Ohio on July 10. They will spend their time between Thames, the Riviera and Paris, returning to America September 25. These artists also are well known pedagogues, and practically up to the time of sailing they will be occupied with teaching pupils from New York and also a number from out of town who wish to take advantage of the summer classes.



RUTH SHAFFNER,

talented young singer, who came East last October to take the Juilliard Scholarship examinations and was so successful that she has been studying all winter with Mme. Schoen-René. In addition, she was for three months soloist at Dr. Carl's church and was more recently engaged to replace Grace Kern as soprano soloist at St. Bartholomew's Church. Before coming to New York, Miss Shaffner appeared with the Los Angeles Philharmonic Orchestra, under Walter Henry Rothwell, also in the Hollywood Bowl as well as in other important concert and oratorio engagements throughout California and New Mexico. She was soloist at the First Presbyterian Church of Los Angeles, where Lawrence Tibbett was once a member of the quartet before coming to New York. This winter she has sung in oratorios at the Church of the Ascension, Montreal, Canada, and in Ridgewood and Hackensack, N. J. Miss Shaffner has also been concertizing with Harriet Ware, pianist-composer, and a recent appearance was at the Women's Club of Orange, N. J. She has been teaching on the faculty of the Brooklyn Music School Settlement. Miss Shaffner will shortly sail for Berlin where she will continue her studies with Mme. Schoen-René, returning early in October. She is under the management of the National Music League, Inc.

Mr. and Mrs. Vito Carnevali

Mr. and Mrs. Vito Carnevali, after a busy season, sailed for Italy on June 1. They will spend a few weeks in Rome visiting their parents before going to Tivoli, where Mr. Carnevali will teach an opera class at the Summer Master School for Americans. Mr. Carnevali will return to New York September 20 to resume his activities in the metropolis.

George Perkins Raymond

George Perkins Raymond, American tenor, with Mrs. Raymond, sailed on the Majestic on June 4 to pass the summer abroad. His vacation will be spent in Paris, Baden and Salzburg, with a motor trip in France and England in search of new folk songs and novelties for his next season's concert tour. While in Berlin he will do some special study work with Mme. Schoen-René, returning on October 5 to open his concert season on the Pacific Coast.

Albert Spalding

Albert Spalding, violinist, sailed for Europe on June 5. He will make a number of concert appearances as soloist with the leading orchestras abroad and will spend most of the summer with his parents in Florence. Mr. Spalding returns to this country early in the fall to begin his lengthy concert tour, which opens in Toronto, Canada, October 2.

Denver Notes

DENVER, COLO.—Much interest centered in the concert given by the London String Quartet in the Auditorium Theatre, and the highest expectations were amply fulfilled. The ensemble is practically flawless, the four musicians playing as one and displaying a flexibility, precision and tonal balance altogether remarkable. The concert was under the management of A. M. Oberfelder.

Riccarda Forrest, seventeen year old violinist, who made a brilliant success as soloist in the Wieniawski Concerto with the Denver Civic Symphony Orchestra at its January pair of concerts, gave a recital at the Capitol Life Auditorium, scoring a triumph and deepening the splendid impression already made by her remarkable playing. Assisting Miss Forrest was Velma Sharp, a pianist of distinct individuality and charm. The accompaniments were by Barbara Loomis who gave sympathetic and colorful support.

The fifth Chamber Music Party of the season was held at the University Club and brought forth two beautiful quarters, the Haydn, op. 64, No. 5, and Grieg's quartet in G minor, op. 27. The Denver String Quartet was in fine form on this occasion and gave finished readings of these works. The personnel of the quartet is: Henry Trustman Ginsburg and Walter C. Neilsen, violins; Wayne C. Hedges, viola, and Frank John, cello.

That Paderewski has not lost one whit of his old-time magic was demonstrated at his recital in the Auditorium, when he held a huge audience spellbound by the beauty of his art. He was given a rare ovation. It was an Oberfelder concert. J. T.

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THE PICK OF THE PUBLICATIONS

Books

(C. A. Alchin, Los Angeles)

Keyboard Harmony, Part III, by Carolyn Alden Alchin.—This is a continuation of the series of works on harmony already published by Miss Alchin and used all over the United States. In a preface Miss Alchin says that it is a sad fact that students of written harmony seldom have the ability to improvise. She might have gone further and said that it is a far sadder fact that those who have natural creative faculty which enables them to improvise, seldom learn how to write. The very fact that they are able to make up very fair compositions without any knowledge, simply by trying things over on the piano until their ears tell them that they are right, discourages any regular harmony study by ordinary methods. The reason for this is that the average harmony book deals only with part writing, and the talented composer finds no point of contact between the things he does at the piano and the things in the books. In that point of view he is fully justified, and Miss Alchin seems to have devised a method by which there is immediate contact with actual composition. There are in her new book a great many examples from the works of successful writers, both classic and modern, and a few words between these examples explaining them. The book seems to concern itself chiefly with modulation. It is intended for advanced students, the two earlier books taking care of beginners. It will certainly be found valuable, as the patterns offered may be memorized and used with variations by would-be composers—which is just what all composers past and present have done, unconsciously. In other words, music evolves upon itself, growing up upon its own foundation. Miss Alchin offers a tabulated and graded foundation.

Songs

(Enoch & Sons, New York)

Keep One Hour to Remember Me, by Frank H. Grey.—A ballad with verse and refrain. The refrain is likely to make it popular.

(Oliver Ditson, Boston)

The Call of the Nile, by Charles Wakefield Cadman.—Cadman has written here a most Oriental piece with all of the curious gliding runs of traditional Egyptian songs. Singers will delight in it, for it gives them a chance to display their voices. And singing teachers will no doubt give it a warm welcome too.

Sea Shell, by Felix White.—A nice little song to words by Amy Lowell. There are some bits of neat imitation in the accompaniment.

The Lord Is King, by William R. Spence.—An unusu-

ally strong, fine tune, best suited to a big, strong, sonorous voice. A sacred song that should delight many congregations. First rate music commended with pleasure!

Scholarships Offered by John Bright Sample

Much interest is being manifested by professional singers and students of voice in the announcement of summer classes by John Dwight Sample to begin June 14, at his studio in Fine Arts Building, Chicago. Many reservations have already been made by musicians in Chicago as well as a large enrollment of out-of-town students, and the prospects of splendid seven weeks' training with this artist and his assistants promises to become one of the most popular and desirable courses offered in Chicago this summer.

One of the interesting features of this summer course is the offering of free scholarships by Mr. Sample. He will award two full scholarships (one male and one female) and two partial scholarships (one male and one female) to those, who, after an audition contest held in his studio, June 11 and 12, before competent judges, are found to be the most gifted singers. The preliminary contest will be held June 11 from 10 A. M. to 2 P. M., and the final contest will take place June 12. The scholarships will be awarded at the final contest. The two full scholarships will be given to those winning first in their respective classes and will entitle the winner to two private lessons weekly with Mr. Sample for seven weeks, which amounts to \$140 in free tuition. The partial scholarships will be given to those winning second place in their respective classes and will entitle the winner to one lesson weekly with Mr. Sample for the length of the summer course. The contest is open to all, no limitation to age or present attainment. The contestants are required to sing from memory some selection which will disclose their gifts to the best advantage. Application blanks and rules for contest will be sent upon addressing John Dwight Sample Vocal Studio, 421 Fine Arts Building, Chicago.

Pietro Yon Presents Pupil

Pietro Yon presented his pupil, Antonietta Orlando, in a piano recital, June 6, in his Carnegie Hall Studios, that delighted the select gathering invited to hear her. Miss Orlando displayed a musicianship far beyond her nineteen years and gave evidence of splendid technique and an artistic sensitivity that contrasted delightfully with her powerful tones and keenly dramatic interpretations. Her introduction to the program comprised three familiar Chopin numbers, each calculated to show to advantage the artist's reaction to opposing moods. Strong was her interpretation of the Ballade in G minor and lovely her presentation of the Berceuse. In the second group two numbers by Pietro Yon were played admirably, bringing warm applause for both artist and composer. These works—Alpine Nocturne, and Rain—were excellent in rendition and composition, one setting off the other to distinct advantage. Three selections from Casella's Inezie brought the second group to a satisfactory conclusion, the ultra modern music provoking its usual strange effect upon its auditors and providing an interesting balance to a group introduced by Bach's Prelude and Fugue in D minor. In conclusion came Liszt's Rhapsodie Hongroise No. 12 and the spirited work was given by Miss Orlando with dash, fire

GOTHAM GOSSIP

MADELON W. EILERT'S PUPILS ENJOYED

Fourteen piano numbers, containing solos and duets, made up the May 22 recital by pupils of Madelon W. Eilert at the Republican Club, Washington Heights. While all did well, a few particularly excelled because of natural aptitude coupled with persevering practice. Especially good playing was done by June Reuling, Norma Leavitt, Isabelle Berg and Genevieve Spector. Others on the program were Nadine Davies, Florence Slutzky, Louise Cerabone and Gertrude Preiss. At the close the pupils surprised their much loved teacher with a beautiful bouquet, and a large audience heard and applauded everyone with vigor.

BECKER AND VAN GELDER PUPILS APPEAR

Samuel Diamond, blind pianist, pupil of Gustave L. Becker, assisted by Gertrude E. Lyons, blind soprano, gave a musical evening at Steinway Hall, May 15. Mr. Diamond played standard works, the audience giving him enthusiastic applause after every number; it was thought remarkable that one totally blind should be able to play such difficult music so accurately, with expression and power. His encores were Maiden's Wish (Liszt) and Concert Study (MacDowell). Miss Lyons did her best singing so far, delighting both Mr. Becker and the audience with coloratura and other works by Bishop, Monroe, David, John Prindle Scott and Toselli; she is evidently working hard, and making fine progress. At the May 7 students' recital, New York College of Music, Miss Van Gelder's pupils, Gladys Goldfarb, Loretta Barry and Mae E. Zenke, won honors in works by Friml, Robyn, Hanley, Curran, and Meyerbeer. Another Van Gelder pupil, Katherine Riegel, sang at All Saints' Church of Scarboro; she has also been heard at a Pleasantville Church. The Van Gelder Madrigal Club gives a concert, June 7, at the Lighthouse for the Blind, New York. Miss Van Gelder will teach at the summer session, New York College of Music, June 14-August 16.

GREATER NEW YORK MUSIC AND DRAMATIC CLUB

The May 5 affair given at the Ampico Studios by the Greater New York Music and Dramatic Club, Elizabeth G. Black, president, included a Story Book Review, in which the singers were Kathryn Fahey, Dorothy Smith, Gwen Hartley, Mildred Rose, Helen Devine, America Calvert and Alice Byheny, with Rita Byheny, accompanist. Other musical numbers were by Victor Michele, Nina Malpass, Margaret L. Hicks and Lula Root. Paul Falon impersonated Eddy Cantor, and the entire evening was very interesting.

CANNES' THIRD MUSICALS

Leila Hearne Cannes gave her third musicale, May 12, when William Ganser sang several ballads, and the hostess played Liszt's Love Dream and a Chopin scherzo. Many well known musical people were present.

HORACE STEVENS

Leading Baritone at all English Music Festivals

Engaged for the Cincinnati Music Festival, May, 1927

Mr. Horace Stevens stood out as pre-eminently the right man to participate in a performance of this kind. He had the clear conception of every passage and every mood and while he had the sternness of quality to hammer the prophets of Baal, he was able to relax in the lyrical airs.—*Times*.

Surely in Mr. Stevens we have the ideal stage Elijah.—*Daily Telegraph*.

A GREAT BARITONE—The performance was raised above the ordinary by the remarkable singing of the Australian baritone, Mr. Horace Stevens. Here is a true singer and a true artist. He has mastered his voice as though it were a 'cello and there is no one in this country today who can rival his singing of Elijah.—*Daily Mail*.

In Bach's St. John Passion:

Mr. Horace Stevens made the part of Pilate impressive. Mr. Stevens' work throughout the festival, indeed, has shown that he is a very considerable acquisition in oratorio. He has the right sense of drama, which is distinct from the theatricalism, and he uses his fine voice with a sense of fitness to the style of the music he undertakes which never fails.—*London Times*.

In the Bach Mass in B Minor:

Mr. Horace Stevens' reading of his solo, "Et in Spiritum Sanctum" was finer than any that we had heard. It had the forward, prophetic look. It should not be forgotten that all religious experience is in its nature miraculous, and that unless such music as this Mass, makes a prophetic and miraculous impression it is not adequate to its purpose. Ordinary readings are of little use in such connections.—*The Manchester Guardian*, March 7, 1924.

Certainly by today's performances Mr. Stevens has made a step in advance in his career, for though he has been well known as a most capable artist, gifted with a noble penetrating voice, never has one had such an opportunity of gauging the extent of his powers.—*Yorkshire Post*.



REFERENCES:

MR. P. C. LUTKIN Northwestern University, Evanston, Ill. MR. WALTER HENRY HALL Columbia University, New York City MR. ARTHUR ESPY Treasurer, Cincinnati Festival Association
These Gentlemen heard Mr. Stevens at the Leeds, Gloucester, and Handel Festivals in England, Spring of 1925

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In America
Spring of 1927

ARTISTS EVERYWHERE

Anna Case, after a strenuous season that has taken her as far west as Honolulu, sang on June 6 in Providence at a monster open air concert. June 19 she will appear as soloist with the Liederkreis Society of New York at the Sesqui-centennial celebration in Philadelphia.

Ernest Davis, tenor, appeared on April 29, as Radames in a performance of Aida at Wooster, Ohio, with the Cleveland Orchestra supplying the orchestral background. Mr. Davis scored a great success not only with the audience in the hall but also with thousands of people in that territory who listened in on the radio. On May 5, the tenor was one of the soloists for the third night of the Music Festival in Utica, N. Y. According to the Utica Daily Press, "Mr. Davis is an absolutely finished artist. He has diction that cannot be criticised, power that needs no conservation and a rich and sonorous voice."

The **Flonzaley Quartet** will open its American tour very early next season, beginning October 9 in Washington, D. C., where it will participate in the Festival organized by Mrs. F. S. Coolidge. In the matter of reengagements for next season, Aurora, N. Y., continues to lead the list, with Middlebury, Conn., and Williamstown closely following. Thus, for the eighteenth season the quartet will return to Aurora, where it plays at Wells College. The Westover School at Middlebury has engaged it for the seventeenth season, and Williams College will hear these artists for the sixteenth time.

Warren Gehrken, A. A. G. O., conducted Ascension Day Festival service of the choirs of Christ Church and St. Paul's Church, Rochester, May 13, when thirty-five members of the Rochester Philharmonic Orchestra, and George Henry Day, organist, were prominent in the service. The orchestra played Dvorak's New World Largo, and Pomp and Circumstance March; the choral numbers were by Franck, Tours, Day, Gounod, Stanford, Stainer, the program concluding with the Hallelujah Chorus. This was the first time such an orchestral and choral service has been given in Rochester, and it was praised on all sides.

Ossip Gabrilowitsch appeared at the Evanston Festival on May 25 and is giving a concert in Bedford Village, New York, on June 10.

Hans Kindler is engaged to give a recital at Geneva College, Beaver Falls, Pa., next season.

F. E. C. Leuckart, Leipzig publisher, has just issued a second edition of Altmann's exhaustive catalogue of orchestral literature (Orchester-Literatur Katalog). This is a remarkable book, an unequalled reference book on its subject. It purports to list every orchestral work of importance published between 1850 and the end of 1925, and comes very close to doing it. It represents a tremendous amount of labor on the part of the editor. It is a book which makes the task of the orchestral program-builder and of the musicographer who must write of the orchestra an easy one.

Earle Laros, pianist, recently appeared in Wilmington, Del., in the Gold Ballroom of the DuPont Hotel, before a large and enthusiastic audience, and according to one critic it was one of the finest exhibitions of piano playing that concert-goers had the privilege of hearing. A short time later he gave a recital at the East Stroudsburg Normal School in East Stroudsburg, Pa., the student body of over one thousand listening with rapt attention to a specially selected program. Mr. Laros' Easton (Pa.) recital was successful in attracting a representative crowd of music-lovers. He

played as his principal numbers the Chopin fantasia and the Bach Chromatic Fantasia and Fugue. The Express commented on "the fine art and superlative playing of the pianist, whose local appearances are too seldom."

Bernard R. Laberge, of the Bogue-Laberge Concert Management, Inc., sailed for Europe on May 12. While in Paris he will see a number of his constituents, including E. Robert Schmitz, Marcel Grandjany, and the latest acquisition to the Bureau, the Pro-Arte Quartet of Belgium. Mr. Laberge will also go to London, Berlin and Madrid in the interests of the Bureau. He will return to the U. S. the middle of July to relieve his partner, Miss Bogue, in order that she may be free to direct E. Robert Schmitz' annual summer master class at Colorado Spring, from July 20 to August 31.

"John Powell," said the Santa Barbara Morning Press, "removes all doubt, if there ever was any, that America can produce great musical geniuses. In every movement of his fingers over the keyboard, in every note struck, there was the rhythmic sense of precision, sureness, and feeling that denotes the master."

Carl M. Roeder's young artist-students will be heard in a piano recital at the American Art Galleries, June 11. Among the ten pianists to be heard are the 1924 and 1925 Music Week highest prize winners, Irene Peckham and Hannah Klein.

Anna McClellan Roesch's piano recital, May 20, at the N. Y. School of Music and Arts, brought a dignified program of music by Beethoven, Chopin and moderns. A good sized audience listened to her playing, which is marked by warmth and well developed technic. She also has a dependable memory, concluding the program with a very brilliant performance of Rubinstein's Staccato Study.

Earle Spicer, baritone, is among the new additions to the Bogue-Laberge Concert Management for next season. He will appear in joint recitals throughout the United States and Canada with George Chavchavadze. Mr. Spicer was born in Nova Scotia, educated at one of the Canadian universities, served four years with the Canadian forces during the war, and gave his first London recital in 1922. Since then he has sung in most of the leading European cities with success. Associated with him on his last tour of Canada was Prince George Chavchavadze, of noble Russian lineage, exiled from his native land at the time of the Revolution, but released to a freer practice and expression of his art in this country. Both artists are very young, and bring to their concerts all the buoyancy of spirit and liveliness of action which insures the most delightful form of public entertainment.

Bruce Simonds includes the following among his early fall engagements: October 25, New York Spence School, third return date; November 3, Utica, N. Y.; 5, Cooperstown, N. Y.; 23, New Haven, Conn.; 28, New York recital; December 8, January 12 and February 9, New Haven, Conn.

Helen Thomas, soprano, not long ago sang in Los Angeles, when a prominent paper noted that Mme. Schumann-Heink and Mario Chamlee both predicted a fine future for her. The San Diego News said she "won her audience before she sang . . . displayed a wonderfully clear tone and wide register . . . drew generous calls for encores." Miss Thomas sang a re-engagement at Hotel St. Dennis, Atlantic City, May 13, and was soprano of the Plattsburgh, N. Y., Festival, May 17 and 22.

S. W. Unger is the conductor of the Salem Chancel Choir, an organization which has presented a series of excellent concerts this season in the Lyric Theater, Allentown, Pa. Lawrence Tibbett, baritone of the Metropolitan Opera

Company, furnished the program for the final concert on May 12.

Marie Van Gelder, late prima donna of the Royal Theater of Amsterdam, Holland, who is connected with the New York College of Music, announces a summer class beginning June 14, numerous requests coming from the South, where Mme. Van Gelder made a name as vocal authority. Mme. Van Gelder teaches, in connection with other standard methods, her own Foundation of Artistic Singing, and is also the author of Healthy Breathing and Correct Speaking.

Mrs. A. M. Virgil's pupil, Ralph Ganci, gave a recital at St. Ann's Academy at Wilkes-Barre on May 18, and on May 21 he played at Mt. de Sales Academy, Catonsville, Md. Mr. Ganci has a large repertory of both classical and modern classical compositions. He recently gave a highly successful recital at Rumford Hall, New York.

"Werrenrath songs show musicianship," the Wisconsin State Journal so headlined its account of Reinald Werrenrath's appearance in Madison. "After hearing the song recital by Reinald Werrenrath it is not difficult to understand why the American baritone holds a place apart from the concert singers of the time," wrote N. M. J. continuing: "Mr. Werrenrath is not limited to producing beautiful tones nor to skill in vocalizing; but as a man thoroughly educated in the whole field of art, music, and the literature of music as well as in the limited field of song, he has a fine understanding of what he is doing, why he is doing it and what relation his interpretation has to art and life as a whole. He has what many virtuosi do not have—musicianship."

Abraham Znaida and His Vocal Studio

Abraham Znaida, noted Russian tenor now in this country, received his musical education in Petrograd where he studied with the Italian professor, Marini. He gave numerous recitals in Moscow, Warsaw, Cracow and Bucharest. He made a profound impression everywhere with his fine lyrical sense, his excellent tenor voice and musicianship, and his polished style. After the war broke out Mr. Znaida left Russia and concertized throughout Germany, Austria, Poland and Roumania. Since his coming to America he has



ABRAHAM ZNAIDA.

given three recitals at Town Hall, and one at Aeolian Hall, and has received laudatory criticisms from the entire press. For the last year and a half Mr. Znaida has been teaching at his Brooklyn studio. He has been using the Italian method of instruction with the greatest measure of success. Two pupils' concerts were held at the Brooklyn Jewish Center on May 25, 1925, and at Carnegie Chamber Hall, January 21, 1926. These concerts created a great deal of interest in Mr. Znaida's method of instruction and has assured for him a large following among vocal students. He expects to hold a few pupils' concerts during the coming season.

Cleveland, Ohio, Notes

CLEVELAND, OHIO.—Russell V. Morgan, superintendent of music in the public schools, demonstrated the fine work that has been done during the year by presenting a chorus of 500 high school seniors at the public auditorium in Cowen's cantata, The Rose Maiden. Solo parts were taken by local singers, Florence Kelley, soprano, Alice Shaw Duggan, contralto, Harold Branch, tenor, and Fred True, baritone. Mr. Morgan held the baton himself. The following night, in the same hall, 1,200 sixth grade pupils sang Wilson's Childhood of Hiawatha, under the leadership of Mr. Morgan, and 1,000 junior high school students sang Harvey B. Gaul's Tubal Cain, with Griffith J. Jones at the baton. The All-Junior High School Orchestra, of 200 pieces, directed by Eugene J. Weigel assisted, playing compositions by Gounod, Gluck, Handel and Bizet. E. C.

Morrisey Has Extensive Repertory

"Excellent singing and the voice and manner of a notable artist" was the praise bestowed upon Marie Morrisey by Edward Moore of the Chicago Tribune on the occasion of her singing at the Evanston Festival. The past season for Miss Morrisey has shown her in better voice than ever. That she is ready with an extensive repertory, whether in concert or oratorio, has been shown by the variety of her engagements. In her concert programs no two are alike, and each one is notable for its balance and the wide variety of mood. In addition to her artistry, Miss Morrisey is a "young singer and a beautiful one," as Eugene Stimson of the Chicago Daily Journal has said.

JOSEPH REGNEAS

(Pronounced RAIN-YES)

Vocal Instructor and Coach

Raymond-on-Lake Sebago, Maine
(Middle of June to Middle of September)New York Studio, 135 W. 80th St.
(Middle of September to Middle of June)

(To Mr. Joseph Regneas, with the sincere appreciation of his pupil, Louise Hubbard.)

Louise Hubbard, Soprano Soloist at Fifth Ave. Presbyterian Church, New York—
"A Regneas Artist"

"Louise Hubbard sang with smoothness and infectious humor. Disclosed feeling and instinct for color and beauty of style."—W. J. Henderson in *New York Sun*.

"Voice pure in quality. Has been well trained and possesses taste."—*New York Tribune*.

"Voice deliciously fresh and pure with virtues of technique which few singers possess."—Pitts Sanborn in *N. Y. Globe*.

"Tones are crystalline clear and sparkling and her personality and vocal style most refreshing. Drew overwhelming applause."—*N. Y. Evening Mail*.

Ruth Julian Kennard Presents Pupils in Unique Recital

One cannot interview a child like Peter Bayes, who made his debut as a composer-pianist in the Guild Hall in the Steinway Building on May 28, because Peter is only four years old and he has not yet discovered the value of talking about his processes of training. Peter has merely discovered that he likes to make music at the piano and that he



NORA BAYES,

well known comedian, and her three children, Norman, Peter and Lea Nora, who were among the youngsters who took part in the unique recital given by the pupils of Ruth Julian Kennard. (Photo by De Sharon Studio from a painting by C. K. Sarporas.)

likes to have people listen to his music, and if they show their enjoyment he is eager to give them more of it.

Peter is a good example of how music can become a natural outlet for the responsive nature of children. When he plays, the surety of his phrasing, his rhythmical sense, his memory, his intense earnestness, quite amaze those that observe this small child.

Other children who appeared on the same program, Lea Nora and Norman Bayes, the Kreiger twins, Lucile Levy, Susan Weingarten, Edith Kessler, Barbara Dirks, and Hazel Harte, ranging in age from four to thirteen years, showed a similar spirited and musical performance, the result of the intelligent and keen psychological pedagogy of their



RUTH JULIAN KENNARD,
after the painting by Zelma Balos.

teacher, Ruth Kennard. An interesting feature of the recital was the original pieces composed by the pupils.

Mrs. Kennard's work demonstrates the remarkable progress being made in musical education in recent years. The musicianship of the children was unmistakable. Their ability to read and to write music, and their assurance and exactness in producing a rhythmical, colorful and graceful performance, a skill which few musicians possess after years of training, deserve unqualified praise for their teacher and the systems that obtained this intelligent and artistic result.

Mrs. Kennard has been associated with Effa Ellis Perfield and Betah Reeder, assistant to E. Robert Schmitz.

Thorner Pupil for Atlanta Season

Vera Myers, pupil of William Thorner, has been engaged by William Howard Candler, sponsor of the Municipal Opera Company of Atlanta, Ga., for prima donna roles for its fourth annual presentation of popular operas. The rep-

erty follows: Her Regiment, Merry Widow, Pirates of Penzance, Katinka, Robin Hood, Naughty Marietta and The Fortune Teller.

NEW HAVEN, CONN.

NEW HAVEN, CONN.—The New Haven Symphony Orchestra closed its thirty-second season with an excellent program varied in extent. The soloist of the afternoon was Emmeran Stoeber of the Music School Faculty who played Boellman's symphonic variations for cello and orchestra with a broad mellow tone. The program opened with the Oberon overture of Weber, followed by a Brahms symphony, and closed with the rhythmical Hungarian March of Berlioz; thus bringing a colorful close to a successful season.

An outstanding musical event was the Horatio Parker Choir concert given at Sprague Memorial Hall. A program of unusual variety was presented under the direction of Dean David Stanley Smith, conductor, with H. Frank Bozyan as accompanist.

The oratorio, The Creation, Hayden, was successfully sung by 600 voices selected from two New Haven High Schools in Woolsey Hall. It was, perhaps, the best performance ever given by the high schools in their annual oratorio concerts. The soloists were May Bradley Kelsey, soprano; Charles Kullman, tenor, well known to New Haven audiences and pupil of Francis Rogers, and Walter Preston, baritone of New York.

At a recent meeting of the Eva Lear Chapter D. A. R., at the home of Mrs. Paul Benedict, a delightful program of songs was sung by May Bradley Kelsey, soprano, accompanied by Frank Chatterton, pianist.

The large parlors of the Nathan Hale Inn were well filled at the Wednesday morning musicale given by Doris Madden, pianist. The young Australian pianist charmed her audience with her splendid conception of the spirit of the different compositions and entered into the works of the composers with great depth of feeling.

A recital under the music department of the New Haven Woman's Club was given at the home of Mrs. Dennis Blakeslee. Caroline Thorpe, soprano, and Emma Goergen, contralto, were heard in soli and duets, assisted by Mrs. Van Court Tapp at the piano.

The spring concert of University Glee Club was one of universal interest. It was given at Woolsey Hall before a large and appreciative audience. The club was assisted by Carl Lohman, B.A., 1910, who sang The Seminarian by Moussorgsky.

Music week was ushered in by a symphony concert at Woolsey Hall, May 2.

The Commemoration Ode written by Horatio Parker was sung by the Horatio Parker Choir and University Glee Clubs, combined, together with the symphony orchestra. The soloist was May Bradley Kelsey, whose voice was heard to advantage in the beautiful soprano solo. The orchestra played a fine program, finishing with the Cathedral Prelude, a majestic piece for organ and orchestra, written by David Stanley Smith, conductor, and played by Harry Jepson.

M. B. K.

Music Pageant at the Sesqui-Centennial

One of the most colossal of the entertainment features of the Sesqui-Centennial in Philadelphia will be the production of America, an historic music festival and patriotic pageant, at the new municipal stadium on the Sesqui-Centennial grounds, June 23 and 24, Mrs. Frederick W. Abbott, manager. The Philadelphia Music League, which had so successfully combined music and pageantry in its past annual festivals, began months ago the planning of this greater spectacle as a fitting celebration of the 150th anniversary of American Independence.

The biggest single undertaking in preparation for the event, was the organizing of the Festival Chorus of 5,000 men and women, which has been rehearsing in five sectional units under Bruce A. Carey since March 29. The first real test of the chorus in outdoor singing came on May 31, the occasion of the opening exercises of the Sesqui-Centennial. While highly praised by the newspapers as the "Chorus of 5,000," and while the volume of sound thrilled the entire vast audience, reaching to the farthest corners of a stadium seating 80,000 people, there were, in fact, but one-half of the members present—arrangements having been made to seat 2,500.

Added to this, for the Pageant, June 23, will be the music of massed military bands; the boom of cannon, the rattle of machine guns, a war scene as realistic as a sham battle can possibly make it; dancing and gay carnival, a kaleidoscopic wealth of color, brilliant lighting effects, and a glimpse of four centuries of customs and costumes, from the court of Ferdinand and Isabella in 1492 to the crowning of the Queen of the Festival of 1926. Depicted in realistic tableaux will be the Landing of the Pilgrims, Signing of the Declaration, the Birth of the Flag, a Washington reception, the Emancipation Proclamation, and many other historic episodes.

The scenario of America is by Craig King, executive secretary of the Sesqui-Centennial Music Committee, of which Dr. Herbert J. Tily is chairman. Dr. Tily is also president of the Music League, so the work has been carried on with the most effective cooperation. Mrs. Frederick W. Abbott, director of the Music League, is manager of the Festival; George E. Nitzsche, advisory manager; Helen Pulaski Innes, business manager; Charles S. Morgan, stage manager; Mrs. Littlefield, director of ballet; Albert N. Hoxie, conductor of



FLORENCE EASTON,

soprano of the Metropolitan Opera Company, sailed May 15 on the White Star Line steamship Majestic. Miss Easton went to sing in the season of Italian opera to be staged in Baden-Baden, Austria, the week of May 25, under the direction of Artur Bodanzky. At the close of this engagement the soprano expected to go to the north of England to visit relatives. Aside from the Baden-Baden season Miss Easton will not fulfill any other concert or operatic engagements during the summer. (Photo by Bain News Service.)

massed bands; Alexander Smallens, conductor of orchestra for ballets.

Children's Recital at Master Institute

A thoroughly interesting recital was given recently by junior students of the Master Institute of United Arts in New York, for even among the youngest children there was evident love and joy in playing and an effort for something creative. Those participating in the program were Edith Friedman, Fifi Lazaris, Susan Fox, Kalman Getter, Seymour and Hortense Polak, Gladys Needles, Jack Feldstein, Robert Orshesky, Clara Bernard, Arthur, Ralph and Norman Hollander, Edward Trestman, Marjorie and Leonard Sable, Selma Cashman, Lillian Lehman, Frieda Lazaris, Alma Creasy, Minnie Hafter, Jack Feldstein and Laura Binder. It was a program so well rendered that it served to bring great credit upon the teachers whose students appeared. These included Mr. and Mrs. Maurice Lichtmann, Esther J. Lichtmann, Ethel Prince Thompson, Edward Young and Sadie Blake Blumenthal, of the piano department; William Coad and Herman Rosen, of the violin department, and Percy Such, of the cello department.

Barbara Lull to Be Heard Abroad

Barbara Lull, violinist, was scheduled to sail for Europe June 1, to be away until October. Miss Lull will fulfill a number of engagements abroad, among them an appearance as soloist at an orchestral concert at the Curhouse, Scheveningen, Holland. Her manager, Annie Friedberg, reports that she has booked engagements for Miss Lull for next fall in New York, Boston, Buffalo, Cleveland, Detroit and Chicago.

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LOUISE B. PROCTOR, Secretary

1342 NEW YORK AVENUE, N. W., WASHINGTON, D. C.

MYRA MORTIMER

AMERICAN CONTRALTO

Unanimously Acclaimed By Critics

Illustrated Daily Herald, March 15, 1926

San Francisco Call,
March 15, 1926

San Francisco Examiner,
March 15, 1926

Los Angeles Evening
March 27

American Singer Scores Triumph in S. F. Concert

By ADA HANIFIN

Only a great artist widely known to a music loving public could have successfully rivaled the culture of yesterday's sunshine and the intriguing tang of spring—the call of the hills and a country road.

But the faithful devotees of the muse who attended the song recital at the Columbia theater were more than richly rewarded. A feast for the few, one might designate this program given by an American, Myra Mortimer, who, unknown to the west and practically unheralded, made a successful debut before a San Francisco audience. With the first noble phrases of Beethoven's "In Quest of the Hymn," which opened the program, one instinctively knew one was in the presence of an artist destined to arrive at those lofty heights where abide the chosen few. Each phrase a thing of reverence, she made of the whole an act of faith.

Her program comprised four groups, representative of Beethoven, Schumann, old German and old English songs and Hugo Wolf. And one was happy to note that the author of each text was given due prominence—a rare courtesy but none the less worthy.

Miss Mortimer has a full rich contralto voice, which she uses with ease. Of molten loveliness in its lower register, and brilliant in the upper. She sings with intelligence, taste and nice discretion—only when the text warranted it did her powerful fortissimo come into full play. Her intonation is perfect, her phrasing refined, her enunciation clear, her breath control excellent.

Whether she sang "In Quest of the Hymn," "Drink to Me Only With Thine Eyes" or "Carry Me Back to Old Virginia," one came under the spell of her mood, for each was defined with deeply felt emotion. Singers accompanied her every word.

Hullah's tragic "Three Fishers" was given a graphic interpretation. It rang with dramatic intensity. Somber and mournful tones colored "And the Harbor Bar Be Moaning." The gay sprightliness of "Away, Away," by Alexander Lee; the brilliant and joyous 18th century hymn, "Hallelujah," and Hugo Wolf's "Dank des Paria," sung with profound devotional fervor, each had its individual appeal.

It was a most enjoyable recital.

San Francisco Chronicle,
March 15, 1926

Young Contralto Wins Audience

Myra Mortimer Triumphs
in Recital

By ALEXANDER FRIED

In the course of a music season the word triumph is much abused, but it would be hard to find another that could so justly describe the first San Francisco appearance of Myra Mortimer, American contralto, in the Columbia Theater yesterday afternoon. Her opening phrases convinced an ardent band of auditors that they had not done badly in sacrificing an afternoon of brilliant sunshine on the altar of their love of music. From the Beethoven group that started the program through the Schumann and miscellaneous numbers to the beautiful Hugo Wolf songs that ended it Miss Mortimer was the focal point of continual batteries of applause.

A voice of heroic volume and broad range and a sensitive interpretative instinct are the solid basis of this young contralto's achievement. Her rich tones are easily produced, even an untimely flow and shiver in a wide range of nuance. The quality and intonation of her lower and middle tones are well-nigh perfect. In her upper range Miss Mortimer's voice is streaked with a slight impurity that was peculiarly evident in the last syllable of the line "Gottes ist der Orient" in Schumann's "Talesman." These resonant high tones were occasionally a hair's breadth below pitch, too.

Whether in the deep despair of Beethoven's "In Quest of the Hymn," or in the lighter sentiment of "Drink to Me Only With Thine Eyes," or in the passion of Schumann's "Zigeunerlied," Miss Mortimer's feeling for accent, rhythm and phrasing was invariably just and sympathetic. Her diction was always impeccably clear. She is an important addition to the ranks of Lied interpreters.

Conrad V. Bos at the piano was more co-artist than accompanist. His support was a kind of consistent texture on which the voice part was a carefully projected design. Exuberant encores gave the audience more of a good thing.

NEW AMERICAN CONTRALTO PRAISED

By CHARLES WOODMAN

Myra Mortimer, American contralto, made her San Francisco debut yesterday afternoon at the Columbia Theater, and made a deep impression upon an audience that was larger than might have been expected, considering the attractions of the outdoors, with the brightest weather possible at this time of year—like summer at its best.

Madame Mortimer has a voice remarkable for many fine qualities—beautiful, round tones, wide range, great depth and resonance, with so much power that in her most dramatic passages she never seemed to sing to the full extent of her resources.

MASTERLY SINGING

She began with Beethoven's "Creation Hymn," which requires all the equipment of a great artist, from the great fortissimo declamation at the beginning, the quiet, melodic line of the second phrase, the whisper that rises to a powerful crescendo in the third, and its brilliant ascending climax. All this was given in full measure without any apparent effort in masterly fashion.

That might be taken as a proper estimate of the entire recital, each group being characterized with the variations of style necessary for adequate interpretation.

There were three other numbers by Beethoven, four by Schumann, some old German and English songs, and four of Wolf's "Lieder."

CLIMAX OF ART

Everyone seemed amazed by the charming personality and vocal artistry of the singer, but when she had given the old English "Hallelujah" restraint was no longer possible, and in response to repeated calls Madame Mortimer sang "Carry Me Back to Old Virginia," after which she was recalled three more. It was a climax of which any artist might be proud, though that was not the end, nor would I say the best.

Hullah's "Three Fishers" and Wolf's "Dank des Paria" and "Tretet ein Hoher Kreiger" were outstanding numbers, remarkable for pathos, imagination and practically perfect diction.

CONTRALTO IS ACCLAIMED IN S. F. PREMIERE

Myra Mortimer Establishes a
Firm Place in Hearts of
Local Musical Euthusiasts

By REDFERN MASON.

Myra Mortimer is a contralto new to San Francisco, but her recital at the Columbia Theater yesterday afternoon was an introduction which will leave a lasting memory.

Miss Mortimer produces a stream of eloquent and well-controlled tone and when she sings a German Lied, an English ballad, or a ditty like "Carry Me Back to Old Virginia," she leaves her hearers in a state of aesthetic gratification. Her songs are not a mere sequence of agreeable sounds; they are the interpretation of an emotion deeply felt.

TONE SPLENDID.

The singer's art is excellent. The long sustained periods of "In Quest of the Hymn" were lovely as tone; there was never too little breath—and never too much satisfied in that important essential at the very outset, we could sit back and enjoy the singer's interpretation of Schumann and Hugo Wolf.

An uplifted religious note sang pure and confident in Schumann's "Der Tallmann," in Wolf's "Dank des Paria" and in the seventeenth century German "Der am Abend Dankende," the last named conceived in the spirit of a folk hymn: VOICE BEAUTIFUL.

Miss Mortimer's utterances are beautiful, not only because she has a fine voice, but because each number is the expression of a mood, definitely envisaged and of thoughts clearly seen. Schumann's "Erstet Grun" had a springlike fragrance; Hugo's "Der Gartner" tripped along with a dainty amorosness.

We heard the artist sing Hullah's "Three Fishers" and the reading did not jar on the memories of those who are old enough to have heard Antoinette Sterling sing it. Also in English, Miss Mortimer gave us a magnificent "Hallelujah" that dates back to Elizabethan days.

It was a delightful recital, and Miss Mortimer may go away assured that she will be welcomed on her return. Her accompanist was the gifted Conrad V. Bos.

Sounding

Myra Mortimer
Outstanding
Brilliant Orchest
Premiere McCoy
Fete Tenor Solo

By BRUNO DA

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Los Angeles Eve
March 27

By CARL B

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Los Angeles Examiner,
March 27, 1926

MYRA MORTIMER CAPTURES CROWD

MYRA MORTIMER seems rather too good to be true. One dreams, wistfully, of a singer who combines musical understanding, an appreciation of poetry and beauty of voice. The dream comes to a realization all too rarely—but one of the occasions is certainly a Mortimer recital.

This American contralto, coming with the waning of the music season, was heard by only a moderately large crowd at the Philharmonic last night. There was no doubt, however, of her complete conquest of her hearers. Her voice has warm, liquid depths that are like still pools of water at night. It has mellow tones of balmy softness. It has, furthermore, resources of clarion power that achieve stupendous climaxes.

Her enunciation is so clear that the printed words must be regarded as unnecessary. With that gorgeous singing voice she delivers a text as a subtle dramatic reader might give it—always without sacrifice of rhythmic balance or musical line. Her program was a collection of real masterpieces of song literature.

Los Angeles Daily News
March 27, 1926

By Carolyn Pearson Kessthel

My, what a voice! That is the impression Myra Mortimer, another American singer, made upon me at Philharmonic Auditorium last night. At the end of a week surfeited with music, one is not likely to be overenthusiastic about even a celebrated artist. Miss Mortimer made her American debut only last January and is wholly new in this city.

Miss Mortimer was born in Spokane and studied extensively in America before going to Europe. She has won high tributes in Germany, and well she might, as her voice, style and perfect German make her a Teutonic singer of the highest type. I might say that, while she has strong individuality, Miss Mortimer reminds me of Mme. Schumann-Heink in her best days.

The program consisted of groups of Beethoven, Schumann, old English and old German songs, followed by a group by Hugo Wolf. Throughout the entire program Miss Mortimer displayed complete mastery. Her voice is glorious; her interpretation superb.

Los Angeles Times,
March 27, 1926

MORTIMER WINS BY SERIOUS ARTISTRY

Contralto Gives Remarkable
Song Recital of Rare
Masterpieces

Myra Mortimer proclaimed herself an artist worthy of serious consideration both for her fine concert list and for her manner of singing, at the auditorium last night. She has a deep contralto voice of telling effect, hitting the big concert-room easily.

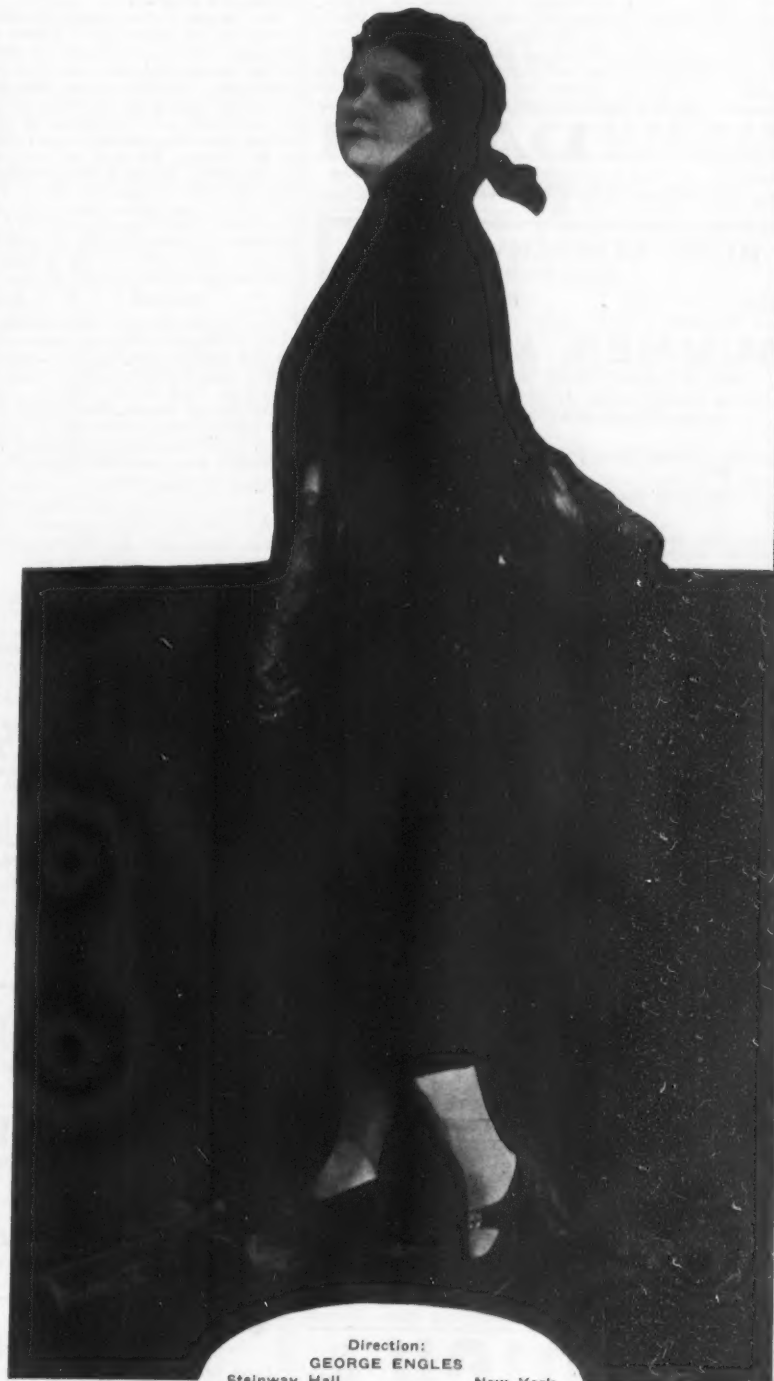
Miss Mortimer's choice of songs would commend her without hearing. Four songs each, of Beethoven, Schumann and Wolf and a group of old German and English folk-songs made up the list. They were sung with careful regard for their poetic meaning and with reverential attention to the purpose of the composers.

She has a rich and pleasing tone quality and her phrasing is smooth and legato. Her voice is fresh and unpolled and, although Miss Mortimer is not a singer of vast experience, she maintains a charming poise without the oversophistication which some concert-artists affect. She must be preeminently a fine church singer as she takes almost everything at an ecclesiastical tempo and she creates the impression of having sung oratorios. She needs more temperament and fire and a greater sensitiveness to changes in mood. Her enunciation could be improved as she has a way of distorting vowels and consonants in order to make them more singable that only makes them more vague.

Kingsey's "Three Fishers," set to music by John Hullah, was hoarsely sung and its tragedy dramatically set forth. In this, Miss Mortimer reached her most intense climax. Alexander Lee's "Away, Away," with its long-sustained tone and its deep descent into a very low register made such a profound impression that it had to be repeated.

The songs of Hugo Wolf were especially well done. The first, "Dank des Paria," an invocation to Brahma, demanded the utmost in musicianship and the formality of the second, "Gesang Weyle's" was also fully met. "Der Gaertner" and "Tretet Ein, Hoher Krieger" were lighter in treatment, but decidedly difficult, spiritually and vocally. Miss Mortimer's conception was eminently satisfying.

To say that Conrad V. Bos presided at the piano is to say that the accompaniments were superlative. In singing such a program the accompanist is a tremendous power for success or defeat. Mr. Bos was in his usual good form.



Direction:
GEORGE ENGLS
Steinway Hall New York

CHICAGO

FREDERIC LAMOND IN RECITAL

CHICAGO.—Frederic Lamond, who began his teaching for the summer term at Bush Conservatory on May 24 and is to continue until August 3, was heard in a piano recital at Kimball Hall, June 3. There are today but few pianists of the old school who afford such highly pleasurable yet most instructive enjoyment as Lamond. The distinguished Scotch pianist does not rely principally upon his remarkable technical resources to gain the favor of his listeners, but there are beautiful tone coloring, keen artistic insight and distinct conception and projection of the composer's message to make his playing thoroughly enjoyable. A large audience of students and musicians gave evidence of their delight through vociferous applause throughout the brilliantly played program. Lamond had enlisted Schumann's Etudes Symphoniques, Beethoven's E flat sonata, Glazounoff's in B flat minor, and a group by Chopin, Mendelssohn and Liszt.

HANS HESS' SUMMER MASTER CLASS

The distinguished violoncellist, Hans Hess, is announced by the American Conservatory of Music for a summer master class from June 28 to August 30. In the years he has been training young cellists, Mr. Hess has achieved considerable success with his students, many of whom are enjoying high rank in the concert field as teachers or as members of symphony orchestras. Mr. Hess anticipates an interesting summer class and registrations are coming from as far as the Pacific Coast.

KINSOLVING MUSICAL MORNINGS AT THE BLACKSTONE

For the season 1926-27, the following artists have been chosen to appear at the Kinsolving Musical Mornings at the Blackstone. The first concert will take place on November 9, the soloist being Lucrezia Bori, soprano, and Nikolai Orloff, pianist. The second concert is scheduled for November 23, when Albert Spalding, violinist, and Karin Branzell, contralto, will furnish the program. The soloists at the third concert, December 7, will be Lauritz Melchior, tenor, and Alfred Blumen. The fourth concert will be given on December 28 by Wanda Landowska, harpsichordist, and Ed-

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ward Johnson, tenor. The last musical morning, January 11, will have as soloists Florence Austral, soprano, and Carl Flesch, violinist, who will have the honor of closing the series.

A FRENCH CHORALE ORGANIZED

A meeting to organize a French Choral in Chicago was held in the Fine Arts Building on May 26, under the auspices of the French consul, Count de Ferry de Fontnouvelle. Its aim is to make French music and French composers better known in Chicago. To begin with, the membership will consist of founders, benefactors, donors, patrons and active. A large number have already applied. Charles Lagourgue will be the musical director. Mrs. Milan H. Hulbert will be the president of the new society, which will be known as La Chorale Francaise de Chicago.

ACTIVITIES AT MARY WOOD CHASE SCHOOL

The Mary Wood Chase School, which as already announced, is soon to be merged with the Columbia School, has been very busy this season. Many programs were given throughout the year by students of the school. During the month of May two recitals by pupils of the school were held at the Edgewater Beach Hotel. On those programs sixty-three students appeared. The list is too long to be given here. On May 9, a recital was given by Minnie Mansfield, professional pupil of Miss Chase; 15, at the Windermere East Hotel, another list of young talent played a lengthy program; 16, Edith Aamodt, professional pupil of Miss Chase, was heard in Fine Arts Building; 17, at the Colonial Club, Oak Park, pupils of Emma Manke were heard; 22, at the school, the children's honor program was rendered by many young boys and girls; 29, another children's honor program was featured; June 5, in Recital Hall, Fine Arts Building, the pupils of the academic and professional training courses gave a program which was in every way meritorious to the school, to the teachers and to those who furnished an evening of much enjoyment. On June 12, at Recital Hall, Fine Arts Building, the children's annual concert is announced. It may be stated that the first children's honor program was a boys' recital—some forty young boys furnishing the program.

At the end of this month, the final curtain will be rung down on the Mary Wood Chase School, a school which has not striven towards commercialism but which has been artistic from its birth. Mary Wood Chase, head of this institution, thought best to have it consolidated with the Columbia School, as she desires to spend the winter months in California and the balance of the year in Chicago, and would have been unable to do so had she remained the head of her school. She goes to the Columbia School as one of its directors. Happy is the Columbia School to bring to its rostrum such teachers as Miss Chase and those she had with her at the school that bears her name. The name of the Mary Wood Chase School will long be remembered as an institution of great musical value in Chicago, a school which was not large, but very big in artistic ideals that were carried out by Miss Chase and her associates.

BARONESS VON TURK ROHN RECEPTION

A musicale reception was extended by the Baroness Von Turk Rohn to twenty-five intimate lady friends, exclusively, in the English room of the Congress Hotel, May 23. A ladies' trio furnished the program, including a reading by Josephine Turk Baker, a guest. Among those present were Mrs. George Brennan, Mrs. Jacob Bauer, Mrs. MacCarthy, Josephine Turk Baker, Esther Harris, Mrs. Victor Saar, Mrs. Heffernan, Marion Sgozzian, and Glee Mack. A very enjoyable afternoon was spent.

MME. VALERI BEGINS MASTER CLASS AT AMERICAN CONSERVATORY

After a successful winter of teaching in Rome, Italy, Delia Valeri took a brief rest and then journeyed several thousand miles to commence her master class at the American Conservatory on June 7.

This is her fifth master class in Chicago and it promises to be even more successful than previous ones, which is saying more than a great deal, knowing that Mme. Valeri's teaching schedule has often averaged from ninety to one hundred lessons per week. Many former students, as well as new ones, were at the studio to meet her and begin their

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A SUCCESSFUL JEANNETTE DURNO STUDENT

Dvora Dienstova, one of the gifted young pianists from Jeannette Durno's studio, is giving a series of four recitals on successive Thursday evenings in June, at the theater of the Duo-Masque Players. At her first program, which was given June 3, Miss Dienstova played the Bach-Busoni Chaconne, a Chopin group and a mixed group, ending with the Liszt Sixth Rhapsody. In all her numbers the young artist revealed unusual breadth of conception and marked individuality.

AMERICAN CONSERVATORY COMMENCEMENT CONCERT

June 11 will mark an important event in the history of the American Conservatory—the fortieth commencement exercises and concert at the Auditorium. One of the largest classes in the history of the conservatory, representing many states and also some foreign countries, will take part, receiving diplomas and degrees. The musical program will be of exceptional interest, the soloists being artist-pupils specially selected by competitive examinations and supported by the Chicago Symphony Orchestra under the direction of Adolph Weidig.

MUELMANN SCHOOL OF VOCAL ART AND OPERA

Leon Braude, tenor, winner in the free scholarship contest at the Muehlmann School of Opera, awarded by the noted baritone, Joseph Schwarz, was recently engaged by the Cincinnati Opera Company for the summer season. His debut will be in Tannhäuser on the opening night, June 20. Mr. Braude has appeared in many of the opera performances given by the Muehlmann School of Opera and is cast for the next big event of the school to sing Turiddu in Cavalleria Rusticana, when that opera and the Marriage of Figaro will be given at the Auditorium Hotel, June 19. The date for this performance was changed from June 20, owing to Mr. Braude's engagement with the Cincinnati Opera Company on that date.

Lucille Wachtel, of Mt. Carrol (Ind.), who came to study with Adolf Muehlmann four years ago, was the prize winner in this year's contest for a full year's scholarship at the Eastman School in Rochester. Miss Wachtel was chosen from about one hundred applicants. After one year's study with Mr. Muehlmann she won a full year's free scholarship at the Chicago Musical College from among some sixteen contestants.

Clara Grusendorf, soprano, gave a song recital for the Dorcas Society at St. Paul's Church on May 20.

EVA EMMET WYCOFF PRESENTS PUPILS

Eva Emmet Wycoff, of the faculty of the Gunn School of Music and Dramatic Art, presented members of her class in recital on June 3. Those furnishing the interesting and well rendered program were Estelle Sakowitz, Marion Griffith, Lisa Behmer, Elide Eastman, Josephine Hall, Jessie Ludlow, Mignon Barrett, Mary De Carl, Clara Hicks, Samuel De Carl, Jeannette La Vine, Virginia Scully and Virginia Pardee.

SCHOOL MUSIC COURSES AT BUSH SUMMER SCHOOL

Many candidates for the diploma and degree of the school of music department are enrolled at Bush Conservatory for the summer courses in school music at the progressive Chicago music school. An unusually strong faculty in this department is headed by Lyravine Votaw

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and includes Mrs. Homer E. Cotton, head of music memory section of the National Federation of Women's Clubs, director of music at the New Trier High School and a national authority on music appreciation; Charles J. Espenshade, music director of the Englewood High School, Chicago; Gertrude Byrne, teacher of rhythmic gymnastics, and eight other well known teachers and musicians.

Twenty young musicians received the diploma or degree in the school music department at the commencement exercises at Orchestra Hall on May 27. Several of these graduates are already teaching and the others have been placed for next fall in lucrative positions. This is a noteworthy record of accomplishment in the department, indicative of the splendid ideals and skillful instruction of the classes.

Practice teaching is a strong feature of the school music department at Bush, and the close of the school year in the public schools of Chicago and suburbs brings to a focus the activities of the students during the year.

GEORGIA KOBER'S ARTIST-STUDENTS HEARD

A piano recital was given by artist-pupils of Georgia Kober at the Sherwood Recital Hall on May 18. Those who showed the result of the fine training received at the hands of this prominent Chicago pianist and teacher were Theodore Sauer, St. Elmo Selfridge, Patricia McPike, Rose Newman, Treva Richardson and Ruth Franzen.

JEANNETTE COX.

BOSTON

PEOPLE'S SYMPHONY ORCHESTRA WILL NOT DISBAND

BOSTON.—Subsequent to the recent announcement by Ethel Leginska regarding the formation of a new orchestra to be conducted by her at Mechanics Hall next season, rumors have been rife to the effect that the People's Symphony Orchestra would disband. These rumors are now definitely set at rest in a statement issued to the press by those who control the destinies of this organization, as follows:

The management wishes to announce that the rumors current for several weeks past (some of which have found expression in the newspapers) that the People's Symphony Orchestra was about to disband, are absolutely without foundation. The officers and the members of the orchestra have been giving earnest consideration to plans for the coming season, and will shortly make public the result of these deliberations. They feel sure it will meet with encouraging response from the public and continued support from subscribers.

This is indeed good news for, regardless of such success as may attend Miss Leginska's ambitious project, the elimination of the People's Symphony Orchestra from the Boston musical scene would be a distinct loss, particularly because of the remarkable progress that the orchestra has made under Stuart Mason's able leadership. It is to be presumed, now that the orchestra is to continue, that Mr. Mason will be reengaged as conductor for next season.

JACCHIA BROADENS SCOPE OF "POP" CONCERTS

The musical erudition and catholicity of taste of Agide Jacchia, the well-liked leader of the Boston Symphony "Pop" Concerts, during the past ten seasons, have greatly contributed to this conductor's popularity and to the success of these celebrated concerts. Indefatigable as a program maker and ever alert to the danger of too frequent repetition, the Italian leader has striven constantly to enlarge the "Pops" repertory and has continually broadened the scope of his offerings. Thus, in the six weeks through Saturday, June 12, for which programs have been prepared, 314 different works will have been played, exclusive of college songs that enliven the programs of College nights. Of those 314 pieces, twenty-eight are new to the repertory of the "Pop" concerts, while ten selections that have not been played for some time have been reintroduced during the current season.

Features of the fourth week included the appearance of the admirable Isa Kramer as soloist in the Jewish program of Monday evening; of Julius Theodorowicz, the able concert master of the orchestra, as soloist on Wednesday and Saturday evenings; of Mr. Langendoen, first cellist, and Prof. MacDougall, of Wellesley in an organ number, as soloists on Friday. Large audiences were the rule throughout the week, with marked enthusiasm for Mr. Jacchia and his excellent orchestra.

COLLEGE NIGHTS AT POPS

A number of schools and colleges had their fling during the third week of the current Boston Symphony "Pops" Season, Radcliffe filled Symphony Hall on Monday, May 24 and the Radcliffe Chorus contributed to the gaiety of the occasion. The next evening found the Boston Conservatory of Music in virtual possession of the Hall and, since Mr. Jacchia, the

popular conductor of these concerts, is also a director of the Boston Conservatory, it was quite fitting that the program should include five effective orchestral arrangements by the conductor himself. The Boston alumni of Amherst, Williams and Wesleyan enlivened the concert of May 26 with their college songs, while Harvard held the floor on May 27. Harvard Night proved less of a gala occasion than in earlier years because of the highbrow character of the songs offered by the Harvard Glee Club. If we are to judge by the boredom reflected on the faces of the Harvard men that were present and by the perfunctory character of the applause, the graduates and their wives and sweethearts would have preferred pieces of a more familiar nature. May 28 was devoted to the cohorts of Roxbury Latin School, and the next night to the general public. May 30 was given up to Richard Wagner, whose pieces filled the program. Mr. Jacchia arranged his Wagner list from Rienzi, Lohengrin, Tannhäuser, Tristan, Meistersinger, Rheingold, Walküre, and Götterdämmerung. Needless to add, this proved to be the biggest night of the week, with a capacity audience in attendance and tremendous enthusiasm for the masterly playing of the orchestra and the highly skillful leadership of Agide Jacchia.

METROPOLITAN STARS AT BENEFIT CONCERT

Four singers from the Metropolitan Opera House, and Albert Spalding, violinist, were heard in a concert, May 24, at the Boston Opera House for the benefit of the Physicians' Home. The program was as follows: Rondo Capriccioso, Saint-Saëns, Mr. Spalding; aria, Ah! mon fils, from Le Prophète (The Prophet), Meyerbeer, Miss Flexer; aria, Celeste Aida, from Aida, Verdi, Mr. Martinelli; aria, Sempre Così, from La Cena Delle Beffe (The Jest), Giordano, Mme. Alda; duet, from Madame Butterfly, Puccini, Mme. Alda and Mr. Martinelli; trio, from Faust, Gounod, Mme. Alda, Mr. Martino and Mr. Martinelli; (a) Nocturne in E flat, Chopin; (b) Zigeunerweisen, Sarasate, Mr. Spalding; quartet from Rigoletto, Verdi, Mmes. Alda, Flexer, Messrs. Martino, Martinelli.

There was considerable curiosity regarding Miss Flexer, since she received her early training at the North Eastern Conservatory. Her enjoyable singing of the familiar air from Le Prophète revealed a voice of lovely natural quality, smooth and warm throughout its generous compass. Musically phrasing, moreover, and a ready response to the dramatic significance of text and music stamp her singing. Miss Flexer was warmly received. An enthusiastic reception was also accorded the other artists of the program. The audience was insatiable, and the artists responded generously with numerous encores. A word of praise is due Agnes Revington, who provided admirable accompaniments for the singers.

JOSEPHINE SABINO PLEASURES IN RECITAL

Josephine Sabino, a sixteen-year old coloratura soprano, gave a recital, May 12, in Jordan Hall, prior to sailing for Italy where she will pursue her studies. A varied program gave her abundant opportunity to disclose a voice of lovely quality, light, flexible and clear, which she uses with considerable skill and taste. Miss Sabino was vigorously applauded throughout the recital by a friendly audience. The singer was admirably assisted by Carmine Ippolito, violinist.

CHORAL CONCERT AT SYMPHONY HALL

A festival of choruses took place, May 23, at Symphony Hall. Ethel Leginska appeared in the role of guest conductor, supplementing the other conductors, viz., Arthur B. Keene, Frank Luker and Benjamin Guckenberg. They were assisted by Harris S. Shaw, organist; Mrs. Arthur B. Keene, pianist, and William Ellis Weston, pianist. The choruses included the Brookline Choral Society, members of the Handel and Haydn Society, the North Shore Festival Chorus, German Singing Societies, Lutheran Choral Society, People's Choral Union, Malden Philharmonic Society, Highland Glee Club, Hopedale Community Chorus, Park Street Church Choral Society, Roxbury Community Chorus, Square and Compass Club and the Wollaston Glee Club.

The program follows: Fanfare by brass choir, Frank Luker; America (chorus and audience), Frank Luker; Unfold Ye Portals, Gounod (chorus), Frank Luker; (a) Ride of the Cossacks, Wengert; (b) At the Altar of Truth, Mohr; the Boston Schiller Verein and Boston Saengerbund, Benj. Guckenberg; The Lost Chord, Sullivan (chorus), Arthur B. Keene; Sweet and Low, Barnby (chorus), Ethel Leginska; To Thee, O Country, Eichberg (chorus), Frank Luker; Pilgrims' Chorus, from Tannhäuser, Wagner (brass choir and organ), Harris Shaw, organist; Prayer of Thanksgiving, Kresmer, Frank Luker; Drink to Me Only with Thine Eyes, English air, Ethel Leginska; As Torrents in Summer from King Olaf, Elgar; The Omnipotent, Schubert, Arthur B. Keene; the North Shore Festival Chorus; the Hallelujah Chorus from The Messiah, Handel, Ethel Leginska, chorus, brass choir and organ.

DANIEL ERICOURT IN RECITAL

Daniel Ericourt, a young French pianist, played in Boston for the first time, May 14, in Pilgrim Hall, under the auspices of the Women's City Club. Mr. Ericourt studied at the Paris Conservatory, also with Nadia Boulanger and Roger Ducasse. He has given concerts throughout France and has toured with Georges Enesco, Roumanian violinist and composer. At his Boston concert Mr. Ericourt displayed interesting technical abilities and a highly emotional response to his music in a conventional program comprising the Appassionata Sonata of Beethoven and pieces by Chopin, Brahms, Ravel, and Albeniz.

PERKINS CHOIR PLEASURES

The choir of Perkins Institution, with the Vannini Symphony Ensemble and soloists, gave a concert, May 13, at Jordan Hall, under the auspices of the New England Music Festival Association. The program included How Lovely Is Thy Dwelling Place, from the Requiem, Brahms; Ave Verum, Mozart; Allegro from the Sixth Symphony (organ), Widor; Chorus of Homage, Gericke; The Vagabonds, Fanning, and Hiawatha's Departure (Cantata), Coleridge-Taylor.

This choir, as usual, gave an excellent account of itself. Extraordinary precision of attack and release, fine tone quality, clear diction and infectious spirit characterize their performance. A large audience was keenly appreciative throughout the program.

HAVENS' PUPILS GIVE PLEASURE

A recital by some of the pupils now studying with Raymond Havens, pianist of this city, was given May 12, at Jacob Sleeper Hall, Boston University: Miss Felicia Sztu-

(Continued on page 28)

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In music, as in other walks of life, envy often may be regarded as a kind of praise.

Every few months the Metropolitan engages a young lady from Allentown, Pa. *Verbum sap.*

Musical gambling: Prima donnas matching wits, the Metropolitan speculating with new operas, and concert debutants hazarding a first appearance.

New York State now has passed a licensing bill protecting the public from quack doctors; but a careful scanning of the horizon fails to reveal any relief in sight from quack music teachers.

There has been an increase of 22 per cent. in automobile collisions during 1925, and manager Arthur Judson says that something must be done about the motor congestion wherever the Philadelphia Orchestra appears.

A copy of the death mask of Giuseppe Verdi, made a few hours after his death by the sculptor Secchi, and a cast of his right hand, new donations to the Museum of La Scala, Milan, were recently deposited there with appropriate ceremony. There are few copies of the mask. One of them is deposited in the Senate house at Rome—Verdi was a senator, as was Puccini—and another is in the House of Rest for Musicians at Milan which the great composer founded and endowed.

In the death of Chester D. Massey on June 2, from pneumonia, Toronto loses one of its most philanthropic citizens. Mr. Massey did much that was of importance to the musical world. Among his various philanthropies were several having the development of music for their object. He was responsible for the gift to the city of Toronto of that wonderful concert hall, Massey Hall, where the best artists in the world have appeared. He also built Hart House, center of art and culture, at a cost of \$1,500,000 erected as a memorial to his father, Hart A. Massey, and presented to the University of Toronto. Other gifts in aid of music were the great organ for the Metropolitan Church, where Dr. Fricker, conductor of the Mendelssohn Choir, plays, and a set of Carillons for the same church, considered to be one of the finest sets in the world. Chester Massey was the father of the Hon. Vincent Massey, who has en-

dowed the Hart House Quartet, which has made the name familiar throughout the musical world.

The musical conservative and the musical modernist camps accuse each other, respectively, of radicalism and habit. Both qualities are virtues or vices, dependent upon the degree of genius which exploits them.

Giovanni Licani, a fiddler in the orchestra of La Scala, has achieved fame that would probably otherwise never have been his, by the simple process of bringing suit against Toscanini for alleged abuse and defamation. He alleges that Toscanini stopped the orchestra during rehearsal, saying to him, "Weaklings are not wanted here. You're awfully feeble." Personally we should be inclined to speak of Mr. Toscanini's remarks as feeble compared to those of certain other conductors.

"A sonata by Pijper proved richly emotional without effusion, a music damask in fabric and broadly decorated in oxidized metallic movements." Try this over on your piano and see if it sounds any better that way. We were astonished to find that it was from the able pen of Leigh Henry, who is not in the habit of such circuitous writing. Another Londoner, Eric Blom, speaks more directly. Says he, speaking of Mendelssohn's oratorio: "Is not Elijah rather like the human appendix? Although omnipresent, it is of no use to anybody; but to cut it out is rather a painful process, and so one prefers to leave it where it is."

Now that Mrs. Carter is out of the Hollywood Bowl Association, which she organized and made possible, new plans are being made and new forces enlisted. An advisory music committee has come into being with Cadman as its chairman, Mrs. Alice Coleman Bachelder, of Pasadena, a pupil of Harold Bauer and one of the best musicians who ever lived in Southern California, is also on the new music committee. Rumor says that the new committee is due to have a fine fight with reactionaries who would like to lower the standard of the Hollywood Bowl Concerts, which Mrs. Carter managed to keep on so high a level. It would be a most regrettable defeat if popular music were ever permitted to enter into the Bowl symphonic season.

"The mere announcement of Paul Whiteman's coming is already beginning to make the nationalistic German critics wriggle," writes our Berlin correspondent. "For instance, one, Dr. Heinz Pringsheim, in the *Allgemeine Musikzeitung*, states: 'Folded in the program of the Philharmonic was a shining green advertisement on which was printed "The most famous jazz in the world, Whiteman (New York) is coming to Berlin!" Who is responsible for this pinnacle of tastelessness?' We used to know little Heinz Pringsheim back in the days before the war. That is just the sort of thing we should have expected him to write, and if all the little Heinz Pringsheims in Germany should write just the same thing, our idea is that not a seat less would be sold for Paul Whiteman.

It was a very pretty gesture on the part of Tetrizzini to offer two prizes of 2,500 Lire each to the American pupils at the coming summer session of the Villa d'Este School at Tivoli, Italy, who shall prove to be the best in the voice department, of which Mme. Valeri is head. Mme. Tetrizzini's prizes are offered as a tribute of one artist to another. The prizes are an interesting addition to the series already offered in other departments by Vladimir de Pachmann, famous pianist, the town of Tivoli, the Governor of Rome, and the Italian Minister of Finances. It is not so much the monetary value of the prizes as the honor attached to winning them that makes them of value. There will be keen competition for them among the young Americans who go abroad to spend the summer in study among the classic surroundings of this famous beauty spot of Italy.

This summer the Salzburg Festival will be more elaborate than ever before. For opera there will be *Ariadne auf Naxos*, *Don Juan*, *The Abduction from the Seraglio*, *La Serva Padrona*, and *Die Fledermaus*, with Strauss, Schalk and Walter for conductors. Under Max Reinhardt's direction there will be performances of Goethe's *Faust*, *Everyman* and Goldoni's *The Servant of Two Masters*. There will be a concert of sacred music, two concerts by the Wiener Männer-Gesangverein and four by the Vienna Philharmonic and seven chamber music concerts. Among these will be a recital of modern piano compositions by Oscar Ziegler, New York pianist, who will have the honor of being the only American artist to participate in the festival. The dates are August 7 to 29, inclusive, and Salzburg is one of the most beautiful and most comfortable cities in all Europe.

"POOR YIELD FROM A DUMP"

The British Monthly Musical Record announces that the Carnegie Trust Music Publication Committee has reduced its usual list of awards from fifteen to only two, these two being the only works worthy of notice, the others being of no originality whatever. As to the importance of this news, the Record says it was to be expected, since the Carnegie Trust carries no propaganda or advertisement and does not even send out the usual review copies of their publications "nor ally themselves with any performing agency as the American Carnegie Trust does!" (Is the American Carnegie Trust publishing music and getting it performed?)

On the same subject the British Musical News and Herald, in an article entitled *Poor Yield from a Dump*, says that if the true state of British music were reflected in the annual Carnegie Award, as, of course, it should be, there would seem very little hope for it. This same paper says that of the forty-nine works now in the catalogue of the Trust only two or three can be said to have justified their publication.

Conditions seem to be pretty much the same in England as they are in America, though over in England the regular publishers are a little more active in publishing large works than they are here, for the simple reason that there is some practical patriotism in England, and British orchestras play British works. American orchestras also occasionally play works by Britishers, never, or almost never, works by Americans, which is only another proof of British patriotism, since most of the British works heard here have been introduced by visiting English conductors, and when the visiting Englishman goes back home the British works soon vanish from the repertory—which proves that conductors have a great deal too much power and are a great deal too much biased and prejudiced.

We would, of course, feel very differently if they were biased and prejudiced in our direction. If we Americans were the favored ones we would not worry about the neglected others. That is human nature—not very nice but very human.

But would it not be far better if we could have programs and publications built on merit and merit only? Of course, though quite impossible. It always will be impossible so long as national boundaries exist. Which, being the case, and obvious, it seems we must seek a way out, and that way out must be, for America, just what it is for other countries, namely, self-love, selfishness, chauvinism, or call it by whatever name fits the case.

We have plenty of that in commercial lines and in other lines, immigration, and so on. Our tariff wall is solid, thick and high, our immigration restrictions about as strict as it is possible to make them. In the face of which it is not easy to see why we should be so shy of making some sort of restrictive rules and regulations which would give the American composer a chance, and, likewise, the American artist.

The difficulty lies in the fundamental basis of our American musical organizations, which is rich men's money. Any plan we outsiders make is an impertinence and amounts to nothing more or less than an attempt to dictate to these rich men how they shall spend their money. That, of course, cannot be done. They will spend their money as they please, and if there is too much adverse criticism they will simply withdraw and cease to spend it at all for the public good. That is their privilege.

Perhaps if the public were to cease patronizing the symphony concerts the orchestra directors might be moved to change their policy. But the public knows nothing about this problem and cares less. The public wants to applaud the foreign conductor, and seems willing to accept the musical fare offered it. Only where there is too much boresome modernism does the public protest. As for musical patriotism, the public has no more of it than it has commercial patriotism. It will buy the music and the merchandise it likes no matter what the source.

The only solution lies in the hands of those who are financially responsible for the existence of our orchestras. If they will not register a wish that American works be given, they will not be given, and that is all there is to it.

VARIATIONS

By the Editor-in-Chief

We are in receipt of frequent communications complaining that items sent to this column are not published, or else appear only after considerable delay.

There is no obligation, direct, inferred or implied, on the part of Variations, to use all the considerable bulk of matter received at this desk. We choose what we consider best, and our standard of excellence is based on a purely personal point of view.

We solicit contributions from our readers but we do not promise to publish them, and our time does not permit us to return such material.

As the magazine phrase has it, "The rejection of your manuscript does not imply lack of merit." It merely means that the contribution is unsuited to the requirements of this department.

Then, too, there is the question of space, and often an item for Variations might have to wait several weeks, or even months, before finding accommodation on this page.

Every newspaper is run on lines of exact space distribution, and none more so than the MUSICAL COURIER. The importance of an item regulates the space it is given, although its position in this paper is not determined by the same rule, for the simple reason that the MUSICAL COURIER is typographically more or less of an art product and its presses cannot run to within an hour of the time at which the paper appears on the newsstands. The first eighteen pages of the MUSICAL COURIER usually are printed before the last eighteen are even "set up." The inside "forms," containing editorial matter, are the last ones to go on the press. Of the mass of matter received each week at this office and turned over to the corps of editors, only about one-sixth is printed, and enough is discarded to make at least five other MUSICAL COURIERS in type.

As a general thing, these are the qualifications required for outside contributions to Variations:

- 1—They must be short; 150 words at most.
- 2—They must be characteristic; not necessarily humorous.
- 3—They need not be original or new; but also they must not be too familiar.
- 4—They should be signed, and the address of the contributor given, although anonymity will be observed if requested.
- 5—Newspaper clippings should bear the name of the journal and the date.
- 6—Personal attacks on artists, or the venting of private grievances, are not desired in this paper. However, criticism of the writer of this department is acceptable and even welcomed.
- 7—Do not send programs that contain ordinary misprints, like "Lizst," "Mendelssohn," "Hayden," and the like.
- 8—Greetings on picture postals please us, but do not make material for Variations.
- 9—Among the least meritorious contributions we receive are original verses, especially those with humorous intent. We use hardly any of them.
- 10—If all the foregoing specifications do not discourage you, send on your communications.

In pugilistic circles there is much speculation as to whom Jack Dempsey will fight next; and in musical circles, the guessing is equally keen as to whom Jeritza will meet in her next fistic encounter.

Godard's piano piece called Chopin (op. 66, No. 2) is prefaced with these lines by Grandmougin:

"Chopin, crépusculaire amant, tendre valseur
Qui presse sa danseuse et sourit, et se pâme,
Et tout en tournoyant parle avec la douceur
Et la morbidezza charmante d'une femme."

One wonders, by the way, why the violin transcriptionists have overlooked the lovely De Musset, another appealing bit of lyricism by Godard. It seems suited ideally for string purposes.

It just strikes us with a shock of pleased surprise that America, with all her faults, is infinitely more musical than Mexico.

The Cape Cod Canal brought Boston seventy miles nearer to New York, but what brought New York nearer to Boston was the Boston Symphony Orchestra.

Again the rumor crops up that the MUSICAL COURIER is for sale. It is; every copy of it.

There is an old story just released, that when General Pershing was invited to hear Tristan and

Isolde at the Metropolitan, he said: "No, thank you. The only double bill I care for is Pagliacci and Cavalleria Rusticana."

If Beethoven's Eroica symphony is "most overvalued," as friend Bill Chase once claimed in the Evening Sun, then the mighty man's Eroica variations for piano—op. 15 in E flat—are most undervalued. Why do pianists dodge them so disdainfully?

Further inspirational and indigenous themes for American composers: Babe Ruth's return to form; Earl Carroll's conviction in the bathtub scandal; the investigation of the baking, oil, and sand and gravel combinations; the current bandit dramas in Chicago and New York; the Wall Street boom; the despair of the Wets over the Senate stand on Prohibition; the opera comique aspects of our foreign debt relations; Henry Ford's sentimental and intellectual ponderings as to whether the ancient Hebrew habits are of pure Semitic origin, or traceable to the civilization of the non-Semitic Sumerians.

"Marguerite D'Alvarez says that jazz is a mental cocktail," writes J. P. F., "and I suggest that she bottle it, and sell the product under the lovely title of 'L'Elisir D'Alvarez.'"

A contemporary gives a list of the famous European composers who have visited the American continent, and mentions Offenbach, Edouard Strauss, Rubinstein, Puccini, Humperdinck, Richard Strauss, Mascagni, Leoncavallo, Coleridge-Taylor, Elgar and Saint-Saëns. Why omit Dvorák, Tchaikowsky, Wieniawski, Bemberg, Messager, Casella, Respighi, Rachmaninoff, Dohnányi, Scriabine, Stravinsky, Mahler, Xaver Scharwenka, Sinding, d'Albert, Sibelius, Weingartner, Bruch, Perosi, d'Indy, Granados, Blech, Bridge, Holbrook, Goossens, Schillings, Prokofiev, Montemezzi, and several others?

According to legend mongers and poets, when they describe Satan in a musical mood, he is invariably pictured as performing upon the fiddle. That does not excuse some latter day violinists for playing like the devil.

Beethoven always is held up to "program" composers as the outstanding example of "absolutism" in music. Admitting that his Pastoral Symphony is only mildly "programmatic," we still face the spectacle of the mighty Ludwig's Wellington Symphony, written by him to celebrate Wellington's victory over the French in the battle of Vittoria. The work employs the following instrumental and martial machinery: (1) The regular concert orchestra, (2) military bands of the English and French armies, (3) trumpeters and drums, (4) English cannon, (5) French cannon, (6) salvos of musketry from both sides in the thick of the battle.

The program of the "Wellington" has been given as follows: "The symphony is divided into two parts. In the first, entitled 'The Battle,' bugle calls and drums from the English side are followed by the appearance of the English army, their band playing 'Rule, Britannia.' This is answered by the French with trumpet calls and the 'Marlborough March.' The battle then follows, with cannon and musketry galore, the defeat of the French being indicated by a return of the Marlborough tune in minor and in broken accents, ending in utter gloom. The second part is entitled 'Symphony of Victory' and introduces 'God Save the King,' first softly by the woodwind choir and then developed counterpointly into a superb finale." There is the whole process of a "program" symphony, and invented by Beethoven, too.

His disgrace is even deeper when the kind hearted layman is reminded that on another occasion Beethoven wrote a certain Eroica symphony, glorifying the deeds of one Napoleon Bonaparte. But that is a familiar story. Henceforth stern justice demands that Beethoven's name be put in limbo along with those other great classical heroes like Bach, who wrote a "coffee cantata" and a comic scene, "Phœbus and Pan"; Mozart, who wrote music for a cuckoo—no, an automatic clock; Haydn, who perpetrated a Kinder Symphonie, and Strauss, who drew an imperishable caricature of his critics in the Heldenleben. What a rude awakening for the simpler brethren, when they find out that classical composers are not always classical.

A German paper reproduced recently, on the occasion of the seventy-ninth anniversary of Wagner's first marriage, the certificate thereof preserved in the

church at Königsberg. It is characteristic as showing that the spelling of the family name was Wagener:

Iuram cōlibatis

Ich Wilhelm Richard Wagener
Ich Christine Wilhelmine Planer
schwören zu Gott dem Allmächtigen einen leiblichen Eid,
das ich die Demoiselle Christini Wilhelmina Planer
den H. Wilhelm Richard Wagener
zu heiraten Willens bin, ich nirgend verheiratet gewesen,
noch mich irgend einer anderen Person öffentlich im
Beisein eines Predigers versprochen habe. So wahr mir
Gott helfe durch Jesum Christum. Amen.
Wilhelm Richard Wagener, Musikdir.
Christine Wilhelmine Planer.

"Ukuleles may be purchased now for one dollar," placards a department store advertisement. "Would that they could not be purchased at all," Dr. Johnson might have said.

We have just received Paul Whiteman's new book, Jazz, and we intend to finish it, even though he says on page 28 that Parsifal is his favorite opera.

869 Elamere Place,
New York City,
May 30, 1926.

Dear Variations:

Just read in the New York Times that a musician was arrested for fishing off the end of a New York pier. He had caught no fish.

It seems that this poor chap was so surprised that he said he was a catfisher instead of a Pearl Fisher. The fact that he is the first musician to fall into the toils of the law, while fishing in New York waters without catching anything, makes him a sort of martyr. If a musician is seen fishing out of town, he immediately has his picture taken. Most times with a fine catch of fish, that would make a fine picture for any musical magazine. I have never seen or heard of any fisherman being arrested for blowing his horn, although most fish horns are decidedly unmusical.

It seems that the arrested musician now is singing The Prisoner's Song somewhere.

At any rate it all seemed to be a Musical Moment.

Very truly,
HERBERT BRUSSEL.

Musicians will do well to remember an utterance recently made in the MUSICAL COURIER office by a philosopher who is also a humorist: "I am an old man and have had many troubles, most of which never happened."

Bach had humor, of the kind that "distills from gods." Few pianists seem to know it, however. They usually play his music as though they are in bitter pain.

Teacher—"What great difficulty was Demosthenes compelled to surmount before he became an orator?"
Soffmore—"He had to learn how to talk Greek."

"Argus" offers the suggestion that for new foreign prima donnas who are making their first visit here and have not had experience in being interviewed, the following suggestions might prove practical:

America is delightful.
Yes, baseball is so exciting.
New York is wonderful, magnificent!
American women are the most beautiful and charming on earth.
Eau de Swash is the finest hair tonic.
The Exmobile is the best made.
Dentrice is excellent for the teeth.
I can't breakfast without Boneless Oats.
Never travel without Sneezener for coughs and colds.
I fervently recommend Scrubolio.
By all means try Nervosis.
Yes, this is positively my last season on the stage.
I expect to get the decree next week.

The Philadelphia Inquirer says that a famous Swedish surgeon sings while he is operating. What matter, so long as the patient is chloroformed?

At a recent conservatory recital in the South the program announced Tchaikowsky's Overture No. 1812. Shades of Czerny and his multifarious output!

Now that the old Academy of Music is no more, perhaps we shall be spared the painful ennui of being told by ancient musical persons how marvelously the opera artists of that period used to sing, and how miserably our present day lyrical performers compare with them.

Flowers and new symphony orchestras bloom in the spring, tra-la.

"Is Girl Singer Insane?" asks one of the picture dailies. No more than boy singer.

The exchange business is flourishing in Europe, what with all their returned musical artists converting American dollars into lire, francs, sterling, gulden, marks, kronen, rubles and pesetas.

Only 103 days until the 1926-27 musical season.
LEONARD LIEBLING.

THE TOSCANINI MYSTERY

Whatever may be the reason, it is a fact that Toscanini is out of La Scala and has been out of La Scala since immediately after the third performance of Turandot. The exact reason of his sudden withdrawal has been veiled in mystery. A physical breakdown, said one report; a nervous breakdown, said another; political disagreement, said a third.

It is over a year now since the Philharmonic Society announced that Toscanini would come here in February of this year as a guest conductor. This announcement in itself made it plain to anyone who knew conditions in Milan that Toscanini was not satisfied with things at La Scala. A year earlier nothing would have induced him to go away and leave his beloved opera house for two months at the very height of the season.

The well known Milan paper, *Giornale Degli Artisti*, in its issue of May 16, gives in its leading article the most plausible explanation we have yet seen. It lays all the blame on the shoulders of Scandiani, the administrative director of the house, saying that Toscanini, after Turandot, suddenly found himself faced with the impossibility of carrying out the announced plans for the remainder of the season, owing to the fact that Scandiani had neglected to continue or renew contracts with the necessary artistic personnel. Even Turandot could not be continued after the first three performances with Fleta, because, so the paper alleges, the tenor who was to succeed him had been sublet to an opera house in Florence by Scandiani. The plans called for the production of *Tristan und Isolde* and *Der Freischütz*, the latter in memory of the Weber centenary, but there was no one there to sing them. Then Toscanini thought of reviving *Il Trovatore*—but Muzio, Pertile and Franci had all left for South America. Next he thought of *Traviata*—impossible with Muzio and Franci away. Next he thought of *Butterfly*, in the repertory earlier in the season—but the *Butterfly* had flown away. Next he thought of *Faust*, but Trantoul was already on his way to South America, too. Next *Orfeo* was considered, but the *Orfeo*, Fanny Anitua, was already a long way off from the local Hades. Kovanichina was impossible, as the bass had gone back to Russia. Pelleas and Melisande, given two performances earlier in the season, was impossible, for the French artists had gone home. Even *Carmen* couldn't be revived, for the Spanish singer, Zinetti, had already returned to Spain. He thought of *L'Amore dei Tre Re*, but the *Fiora* was down at Lecce singing for Tito Schipa. Finally *Ballo in Maschera* was considered, but Pertile, Carena and Galeffi were all far away. Thereupon, so the *Giornale* alleges, Mr. Toscanini decided that La Scala was no longer for him. If these charges of neglect are true, one cannot blame him.

Whether or not Toscanini is permanently out of La Scala cannot be told at the present time. It seems doubtful if he will return there while Scandiani is in authority, just as one need not look for him at the Metropolitan as long as Gatti-Casazza continues to be its impresario. The trouble is that La Scala without Toscanini is practically nothing (while on the other hand the Metropolitan seems to manage very well indeed without him).

Way deep down in our little heart we have a strong feeling that the fall of 1928 will see Arturo Toscanini living right in this city of New York, installed as permanent and sole conductor of the Philharmonic Orchestra. In fact, were it not illegal, we should be tempted to make a book on this.

MORE CIGARS

More than two months ago now we were inspired to write what was intended to be a humorous editorial about somebody naming a cigar La Jeritza. We had forgotten all about it, to tell the truth, until it was rudely recalled by a letter from J. Longinotti, Manufacturer of Fine Cigars, 85 Christopher street, New York City:

A number of my patrons who have read your *MUSICAL COURIER* have called my attention to a statement contained in your issue of Thursday, March 25, 1926, on page 33, in which you state "There is also on the market a Gigli Cigar, which has a more elaborate band but poorer tobacco."

This statement is false and untrue and unless same is retracted in your next issue I shall place the matter in the hands of my lawyer to take such steps as he may deem best in the matter.

(Signed) J. LONGINOTTI.

Well, perhaps we are not as good judges of tobacco as of music—though certain artists will feel, it may be, that just the contrary is the case. What we should have said was that the particular shape of Gigli cigar which appealed less to our taste than the Caruso cigar, had a right to do so, because it cost less; and we do not doubt that Signor Longinotti, cent for cent of the price, puts just as good, just as high quality tobacco into his Gigli's as the Caruso manufacturer does into his; also we are positive that Mr. Longinotti must pay more for those highly gilded

bands that go around Gigli than his rival does for the somber ones that encircle the waist of Caruso. How much pleasanter it would have been if Mr. Longinotti, instead of threatening us with lawyers, whom we do not like (except, of course, our own), had sent us a sufficient quantity of samples to enable us to correct our first impression of Gigli's.

TUNING-IN WITH EUROPE

Twenty-five Years of New Music is the title of an anniversary publication issued by the Universal Edition of Vienna. Its make-up is as beautiful and artistic as its contents is impressive, albeit somewhat weighty and philosophical for the mere non-Teuton, or even the mere musician. Every phase of modern music is covered by Essays from the pen of its leading (mid-European) exponents: the youngest and brightest minds contribute to a picture which, if none too cheerful, is at any rate complicated enough to keep one guessing.

Whatever one may think of the individual composers of the "modern movement," a perusal of the record of this—essentially modern—publishing house must convince one that whatever remains out of the Central European shuffle will bear its imprint. In other words what the famous house of Breitkopf & Haertel was to the classics, what Simrock and Schott were to the romantics, the U. E. will some day be to the—well, whatever this here prolific period may be called in musical history.

No doubt there are many who will say that it won't be "called" at all; that it will be forgotten; that our grandsons will hate to be reminded of it. But I for one cannot believe that this age is, so far as the vagaries of the human mind are concerned, essentially different from any other. That about the year 1900 something or other happened to render musical speculation barren, when, at its best, it had still been highly fruitful immediately before. Also, it will not penetrate the density of my cranium that just those present-day composers who are avowedly traveling in the old paths are making history, when in all other periods the imitators were promptly and ruthlessly consigned to the junk heap by their posterity.

As Alban Berg, composer of that most revolutionary of modern operas, *Wozzeck*, points out in this same anniversary volume, the leading German encyclopedia in 1900 devoted long articles to Rheinberger, Rheinthal, Kretschmer and Draesecke, while Wolf, Mahler and Debussy were not even mentioned. In Spemann's *Golden Book of Music*, a paragon of truth, published in 1900, the chapter on Brahms and Bruckner was followed by one on "Kiel, Herzogenberg, Bruch and Blumer".

C. S.

(Continued next week)

STATISTICS

In Milwaukee, Wis., there are 482 professional musicians. Of this number, says Rene Devries, two

MUSICAL COURIER READERS

An Income for the Composer

May 17, 1926

To the *Musical Courier*:

Your editorial in the May 6 issue, entitled *Publication of American Music*, awakened in my mind a train of thought that perhaps may be interesting to your readers. It brings back very vividly a discussion that took place about seven years ago in the music papers. If you turn back to your issue of March 27, 1919, you will find on page twelve an article written by me entitled, *Is the American Composer Worthy of His Hire?*

The point I wanted to stress in this article, and in other articles that I wrote about that time, is that the composition of high class music is primarily an economic problem; in other words, that we are very unlikely to have a great American composer or composers until our writers find it financially possible to devote themselves to the composition of art music. Close students of the biographies of the great composers find that in practically every instance the renowned writers were financially assisted—and moreover to a very great degree—by wealthy persons. This is true of Beethoven, Wagner, Handel, Haydn, Gluck, Tchaikowsky and others. And moreover this financial assistance did not consist in publishing free the works of these writers. As a matter of fact this kind of help is practically no help at all. The proper kind of assistance is the kind that will enable the composer to pay his rent and other obligations.

We might as well face the issue squarely. High class composition never did pay—at least during the life of the composer—and the chances are that it never will pay. And the Society for the Publication of American Music—although its aims are worthy enough—is not the solution. To prove my point, I would suggest that the society furnish the *MUSICAL COURIER* with the amounts that have been paid in royalties to its composers, divide this amount by the number

NEWS FLASHES

Franci's Successful Buenos Aires Debut

(Special cable to the *Musical Courier*)

Buenos Aires.—The second performance of *Ne-rone* in the brilliant season which Octavio Scotto is directing at the Teatro Colon here, drew the same crowded house as the first. Benvenuto Franci, baritone, whose name was inadvertently omitted in the cable report of the first performance, won a notable personal success on that occasion, and repeated it at this performance. Muzio, too, confirmed and strengthened the impression made at her first performance.

B. Z.

Gigli Honored in Havana

(Special cable to the *Musical Courier*)

Havana.—On the evening of June 1 there was a special performance of *Rigoletto* at the Teatro Nacional here in the De Segura season, the occasion being the "evening of honor" for Gigli. *Rigoletto* was the opera and the cast included, beside the famous tenor, Mmes. Hidalgo, and Bourskaya, and Messrs. Basiola and Lazzari. The house was jammed to the last possible inch. It was an exciting evening. There was applause at every possible opportunity, and a genuine ovation shared by all the principals at the end of each act. After the performance Gigli sang as an extra number, *Il Paradiso*, from *Africana*, and for an encore, *Toselli's Serenata*. The scene that followed was an indescribable triumph for Gigli, who stood bowing on the stage amid a huge collection of flowers which hardly left him room to be seen.

On the evening before, Gigli sang at the wedding ceremonial of the daughter of President Machado of Cuba. The president presented him with a framed autographed portrait, and a jeweled watch as souvenirs of the occasion.

G. V.

have made names for themselves not only in Milwaukee, but also throughout the State of Wisconsin. One of this number has made a national reputation, but not one is internationally known.

DR. WILLIAM C. CARL

No one in the organ world has had a more remarkable career than William C. Carl, Mus.D., who, on May 25, saw the twenty-fifth annual commencement of the school he founded twenty-seven years ago, bearing the name of his teacher, Guilman—The Guilman Organ School. The school has grown to a great size and has turned out such excellent players that its influence and the influence of its founder is felt all over the country. That influence has always been for musical integrity and thoroughness. Dr. Carl's course of education includes all of the essential side branches which serve to make completely efficient musicians, not mere digital mechanics. Graduates of the school are players of the highest rank, artists and musicians capable not only of giving pleasure with their music but also of guiding the musical endeavor of the communities where they make their homes. Dr. Carl has proven himself an important factor in American music.

of hours that these composers have spent in the writing of these published compositions, thus giving us the remuneration per hour for high class composition.

I would certainly hail with joy the advent of even one great American composer, and several years ago I gave freely of my time and energy for the formation of a society that would work for the creation of a fund, the proceeds of which would be used as a real encouragement to art composition. I received many letters from well known composers and others who were in favor of the plan, and two or three meetings were held in New York City. However, just at that time the Juilliard will was published and it was felt that this huge sum would be more than sufficient, and the project was abandoned.

Our American composers are at present making a living by teaching, playing, arranging music, and in other manners. They feel the urge to write art music but, under present conditions, they feel that, in justice to their dependents, they cannot afford to do so.

I would respectfully suggest that instead of berating the American composer for not devoting himself to art composition, you turn your editorial guns upon the Juilliard trustees to induce them to formulate a real helpful plan for the stimulation of American composition. This should not be a plan of prize competitions nor of free publication—although such stimuli are helpful,—but it should be a plan whereby a composer who consistently turned out meritorious compositions would be assured of a steady income, thus duplicating in a measure the conditions under which the great masterpieces of the past were conceived and written.

There are many interesting side-lights that could be thrown upon this subject, but at the sacrifice of my time and your space.

Very sincerely yours,

(Signed) ROBERT W. WILKES.

[The *MUSICAL COURIER* most heartily agrees with Mr. Wilkes and has already "turned its editorial guns" upon the Juilliard Foundation with this very thought in mind. The founder of the fund, however, did not seem to have any such thing in mind. He instructed his trustees to use the fund for education and for giving concerts and operas, leaving them discretion as to other uses.—The Editor.]

CHURCH PROTESTS AGAINST ENCROACHMENTS OF BERLIN OPERA

Casella Ballet Makes a Hit—A New Chamber Orchestra—Internationals Present Novelties

BERLIN.—The State Opera season was closed on May 2, two months earlier than usual, on account of the enlargement and renovation of the house, which will not be finished before the end of the year. A good deal of discussion has been connected with this pending renovation. Architects have declared in public that the enlargement of the stage will damage the aspect of the square behind the Opera, and the old St. Hedwig's Church, one of the finest buildings in Berlin.

The last performance on the old stage was Parsifal, conducted by Kleiber—a most admirable performance musically, but somewhat antiquated in scenery and staging. Fritz Soot, the tenor, has shown more convincingly than ever before that he is one of the most reliable and valuable members of the Berlin opera. As Tannhäuser, Tristan, Loge, Siegmund, Siegfried, and Parsifal he was really admirable in his dramatic capacities, and power of endurance. Barbara Kemp as Kundry will find few rivals in her powerful rendering of the demonic female.

CASELLA'S LA GIARA MAKES A HIT

Alfredo Casella's ballet, La Giara (Der grosse Krug) was heard here for the first time. Casella's music was received with much applause, and, indeed, it deserves great praise for its wealth of color, its lively rhythms, its abundance of humor and its very clever sound effect. Its style is a combination of Italian popular dance and song melodies with Stravinsky's intricate methods of rhythm, harmony, orchestration. There is a decided lack of proportion, however, between the extremely primitive libretto, which utilizes a novelté by Pirandello and the finely-wrought, hyper-modern score. It seems that Casella with this ballet has made his first popular hit in Germany. La Giara has also been given with considerable success in Cassel and in Dresden. It was followed by a little one-act opera by Lortzing, Die Opernprobe. This last opera of the popular German master—heard for the first time a day before Lortzing's death—is hardly known to the present generation. Its revival at the Municipal Opera, however, was so pleasing an experience that one may fairly believe that this charming, old-fashioned "opera rehearsal" will make the rounds of the German theaters again. Lortzing's warm-hearted humor, his attractive melodic invention, his clean and effective workmanship are manifest throughout the little work. The well prepared, lively performance brought out all the many fine points of the score.

END OF "INTERNATIONALS" SEASON

The International Society for Contemporary Music gave its last concert with compositions by Butting, Jarnach, Leichtertritt. Max Butting's name has become familiar to the musical world by his success at the Venice festival last year. This time he presented a new quintet for wind instruments, a composition of decidedly modern character, different in style both from Schönberg and Stravinsky and less grotesque and parodistic than Stravinsky. His polyphonic skill is remarkable; the flexibility and grace of his part-writing and his sense of form are altogether unusual. The score demands players of virtuoso rank and the excel-

lent soloists of the Staatskapelle handled its enormous difficulties with superior ability.

Philipp Jarnach's string quartet has already been heard in most cities where an active interest in modern music is taken, and has been generally acknowledged as one of the most valuable compositions written in recent years. As to Leichtertritt's quartet the author, being the writer of these lines, must of course leave it to others to judge the merits of his work. He may, however, express his obligation to the Havemann Quartet for the finished rendering of the complicated score.

POLLAK IN PLACE OF WALTER

In the Municipal Opera the regular performances are going on in the absence of Bruno Walter, who is conducting the German opera at Covent Garden. Of course he is being very much missed as there is no other conductor of first rank at the disposal of the Municipal Opera. In consequence, guest conductors of rank are invited from time to time. Egon Pollak, the eminent conductor of the Hamburg Opera, showed his capacities here in several performances of Götterdämmerung and Aida.

SZIGETI'S RETURN

Joseph Szigeti gave a recital here, after his successful American tour. It is hardly necessary now, after this great artist has been introduced to American audiences, to enter into detailed exclamations of praise regarding the beauty and nobility of his playing, the perfection of his technique. It was pure joy to listen to his admirable rendering of Bach's G minor sonata, perfectly mastered in the smallest detail. Sonatas by Schumann and Brahms were presented most impressively, with the excellent pianistic assistance of Ignaz Tiegermann, a young pianist who showed his capacities as a soloist by a remarkable rendering of Chopin's B flat minor sonata.

H. L.

Enesco Appears in Triple Role

Georges Enesco, the Rumanian violinist, now in Paris, recently gave another demonstration of his versatility in a concert at which he appeared first as a pianist-composer, giving the first performance of his sonata for piano in F sharp minor, then, leaving the piano for the violin, returned to play the sonata for violin in E major by Guy Ropartz. Tristan Klingsor, in reviewing the work for the Monde Musical, writes, "His work is impregnated with poetry, brilliant and full of feeling; the scherzo throughout is marked by a rhythm of joyful vivacity; the last part, which begins with a slow movement of exalted and rare inspiration, impresses with its Oriental color. The work is one that is rich in interest and needs a more intensive study for the reviewer to do it justice." Mr. Enesco also was soloist with the Philharmonic Society of Paris, on which occasion he presented with the assistance of the Lamoureux Orchestra under Mr. Paul Paray, three concertos—the Bach in A minor, the Mozart in D minor, and Mendelssohn's concerto in E minor, Opus 64. In his recital of April 24, Mr. Enesco introduced the seldom heard Tartini sonata in A minor, Opus

Tetrazzini Prizes for Villa d'Este School

(Cable to the Musical Courier)

Rome, Italy.—Mme. Luisa Tetrazzini, celebrated Italian singer, after hearing the pupils of the singing department of the Villa d'Este School, of which Mme. Delia Valeri is the head, was so enthusiastic over their achievements that she wrote Mario Corti, the director, a highly commendatory letter in which she announced her decision to donate two prizes of 2,500 Lire each to the two best equipped vocal students at the next session. These prizes, together with those donated by the Italian authorities and by Mr. de Pachmann, will be awarded at the end of the courses to the pupils of the various departments who prove to deserve them. The Roman press points out and praises Mme. Tetrazzini's noble initiative.

Z.

111, and in addition to his other numbers, gave the twenty-fourth Caprice of Paganini enhanced by a clever adaptation by himself of the piano accompaniment. Mr. Enesco will remain in Europe for the season 1926-27, but will return to this country for his fifth American tour the following season.

Stadium Audition Winners

Two of the winners in the Stadium Concerts auditions conducted by the National Music League have been announced: Nora Fauchald, soprano, and Giuseppe Martino-Rossi, baritone.

Miss Fauchald is a graduate of the Institute of Musical Art in New York and has made several tours as soloist with Sousa's Band. She has held several church positions and has also sung at a number of concerts. She lives in Watertown, Conn. Mr. Martino-Rossi was born near Naples and has been living in this country for fifteen years. He is an American citizen. He studied in New York with Jorge C. Benitez, and has been leading baritone with the De Feo Opera Company, the New York Civic Opera Company, and several other traveling operatic organizations. Mr. Martino-Rossi also has made a number of concert appearances.

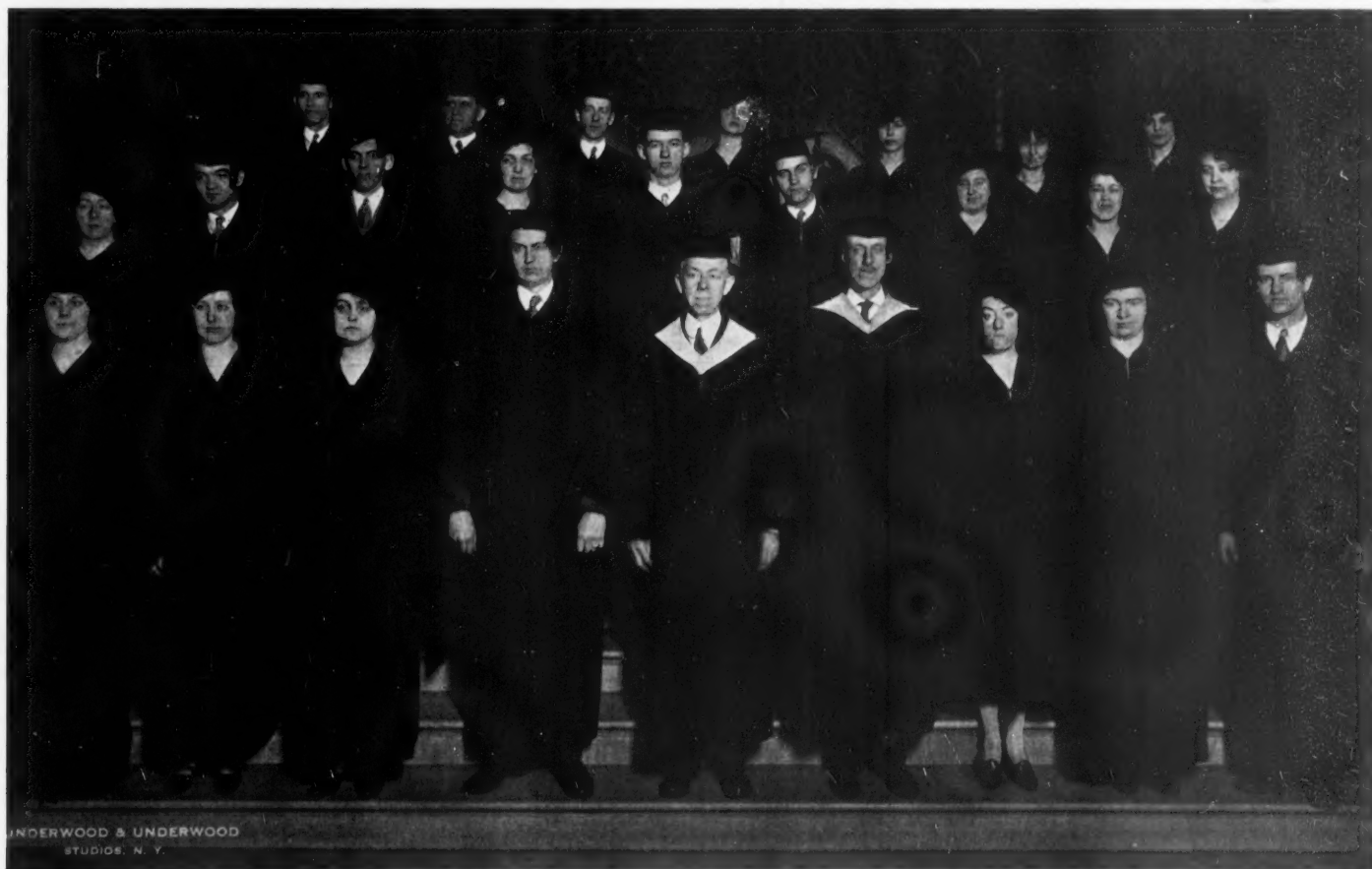
Mrs. Coolidge Sponsors Brussels Concert

BRUSSELS.—Mrs. F. S. Coolidge has sponsored a concert at the Palais d'Egmont, comprising some chamber music works for which she has awarded prizes; they were by Ravel, Bloch, Malipiero, Warner, Migot, Weiner and Goossens. All new to Brussels, they aroused great interest as well as appreciation of Mrs. Coolidge, whose patronage assured a performance by first-class artists.

A. G.

Artists Engaged for Peoria Course

The Matinee Musical Club of Peoria, Mrs. Fred Putnam, president, has engaged for its principal attractions for next season the London String Quartet; Cecilia Hansen, violinist; Alexander Brailowsky, pianist, and Mary Lewis, soprano of the Metropolitan Opera Company.



THE 1926 CLASS OF THE GUILMAN ORGAN SCHOOL

which completed its twenty-seventh year under the direction of its organizer, Dr. William C. Carl, Chevalier de la Legion d'Honneur, on May 25, at its twenty-fifth annual commencement exercises. The Guilman Organ School has graduates holding important church positions all over the United States—there are twenty-five or more in New York City alone—and those who played at the 1926 commencement exercises proved themselves to be artists of the first rank fully prepared to take any position in the world of organ music, either as church or concert players. Those in the above picture are: Left to right (lower row) Helen C. Richard, Florence Mae Ross, Caroline Louise Hemmrich, Willard Irving Nevins, Dr. William C. Carl, Warren R. Hedden, Daisy M. Herrington, Irma Clark, Robert Walker Morse; (middle row) Jessica Robinson, John Stamm Irwin, Kenneth Yost, Marta Elizabeth Klein, George William Volkel, Walter J. Kidd, Jr., Pearl Haug, Frances Anson, Helen C. Reichard; (upper row) Creed Howard, Arthur Leonhard, Sumner A. Jackson, Helen Torbert, Glen Tallmadge, Mary Richardson, Ada Keigwin. (Photo © Underwood & Underwood.)

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BOSTON

(Continued from page 23)

cinska of Lawrence, Mass., opened the program with a Prelude and Bourrée out of Bach and Beethoven's Rondo in G major. She was followed by Edith True of Newburyport, Mass., who was heard in Beethoven's Sonata, op. 10, No. 3. Then came Bertha Woodward of Providence in Brahms' transcription of the gavotte in A major of Gluck, the capriccio in B minor of Brahms and a prelude and scherzo by Chopin. There followed Donald Grout of Syracuse, N. Y., who played the third Liebestraum of Liszt, Chopin's Polonaise in F flat minor, and Weber's Invitation to the Dance. The program was concluded by Mildred Burke of Lynn, Mass., whose pieces included the Andante Religioso of Grieg, Schubert's Impromptu, op. 90, No. 4, and the Polonaise in F major of Liszt.

This was an uncommonly interesting students' recital, both in the arrangement of the program and in the character of the playing. Technically the performers were equal to the demands of the music allotted to them. Furthermore, the fine sense of design and sound musicianship that characterize Mr. Havens' admirable art as a pianist, together with his artistic restraint as an interpreter, were reflected in the playing of these promising pupils. A friendly audience gave many evidences of pleasure throughout the evening.

MANUEL DE HAAN PLEASES LARGE AUDIENCE

Manuel De Haan, artist-pupil from the studio of Frederic Tillotson, pianist of this city, gave a recital, May 21, in Steinert Hall. The young pianist demonstrated his promising talents in a program comprising Debussy's Danseuses de Delphes, a Sonata of Mozart, a Nocturne and Scherzo from Chopin and, with Mr. Tillotson providing admirable support at a second piano, Liszt's Hungarian Fantasy. Mr. De Haan disclosed a fluent technic, good tone and praiseworthy musicianship. One hardly expects a wide range of interpretative power in young artists. Nevertheless, Mr. De Haan gave ample evidence of emotional response to the poetic and dramatic content of the music that he undertook to play. An audience of capacity size rewarded him with enthusiastic applause. The pianist was assisted by Edwin M. Whitney, reader, who was cordially received by his listeners.

ALICE G. ROLAND IN RECITAL

Alice G. Roland, soprano, gave a recital, May 16, at Steinert Hall. In a program comprising operatic numbers from Verdi, Donizetti, and Handel and in songs by Haydn, Schubert, Rachmaninoff, and other composers, Miss Roland disclosed a voice that is naturally of good quality but not invariably produced in a manner to do it justice. Moreover, Miss Roland has not yet learned how to differentiate between schools and styles of musical composition—a shortcoming that further study will doubtless correct. The singer was applauded by a friendly audience. J. C.

Katherine Bellamann Presents Artist-Pupil in Recital

Sybil Burdette, mezzo-soprano, appeared at the fourth of Mrs. Katherine Bellamann's Sunday afternoon recitals, offering a serious and well made program of songs in various languages. She is already an experienced singer, and her exceptional musicianship lent solidity and breadth to her intelligent interpretation of Gluck's Späglein Amate, Dein Bild (Weingartner), Veilchen (Cornelius), Light (Sinding), Tu Sei Per Me (Campbell-Tipton), Je ne veux pas autre chose (Widor), and a group of modern songs by Shapleigh, Josten and other. Miss Burdette's excellent diction was especially noteworthy, as well as her maturity of style and easy presence.

Mrs. Bellamann's series of student recitals will continue through June and July.

Opera Week in Newark a Success

Belle Fisch Silverman, Newark impresario, deserves a great deal of the credit for the presentation in that city of the San Carlo Opera Company in a week's repertory of adequate performances. There were seven operas given, and to all the Newark public responded with the true spirit of appreciation for the fine work of the artists. In recognition of the work of Mrs. Silverman, the Newark Star-Eagle said at the end of one of the musical reviews: "May we rise now and voice our gratitude to Mrs. Silverman's splendid efforts toward making Newark cognizant of Music Week? Those

I SEE THAT

Miles Farrow, organist and choirmaster of the Cathedral of St. John the Divine, was given the degree of Mus. Doc. at the Columbia University commencement exercises.

Claude Warford and twenty-four pupils sailed for Paris, his summer session there attracting this deserved following.

The Fraternal Association of Musicians held its annual banquet at Town Hall Club, May 25.

Ferdinand Torriani, New York vocal teacher, is dead. Christiana Kriens conducted the fourteenth concert of the Morristown, N. J., Orchestral Society, May 26.

Prize-winning piano pupils and others from the class of Carl M. Roeder will be heard in a recital at the American Art Galleries, New York, June 11.

Gustave L. Becker's pupil, Herman Dunofsky, played his own compositions at Morris High School, New York, May 15.

Frederick W. Riesberg was sole guest of honor at the annual banquet of the Kriens Symphony Club, Hotel Majestic, May 29.

The New York School of Music and Arts will have its biggest Summer Session this year.

Ernest Davis has left New York for a tour to the Pacific Coast; his first concert will be in Cincinnati.

Frank Cuthbert, bass-baritone, has been engaged for his fifth year as soloist at St. Bartholomew's Church, New York.

Mr. and Mrs. Henry Holden Huss will begin their annual summer course at Diamond Point on Lake George on July 14.



BOZA OUMIROFF'S BEAUTIFUL STUDIO.

The above picture shows the beautiful studio of Boza Oumiroff, distinguished baritone and voice teacher, now located in Chicago, and is one of the largest studios to be found in any part of the world. The reproduction shows only about one-fourth of the studio. The piano at which Professor Oumiroff is seated was the property of King Ludwig of Bavaria (the mad King). Every piece of furniture as well as carpets were sent from Professor Oumiroff's castle in France, which he recently sold, and the many pictures that grace his walls are by painters of great reputation. Mr. Oumiroff recently gave a recital in Chicago, which was pronounced one of the big events of the season. The popular baritone and teacher is a linguist of no small attainment. He speaks eight languages as well as his native tongue, and his popularity in Chicago has been on the increase ever since he arrived on these shores several years ago.

of Newark who must have opera, and Italian opera of the tried and true variety, will find at the Shubert a feast for the gods."

Cincinnati Zoo Opera Opens June 20

The announcements of the resumption of grand opera at the Cincinnati Zoo is a source of great pleasure to the music lovers of the Central West. For six summers the Cincinnati Zoological Park Association has sponsored an eight weeks' season of grand opera. In 1925, orchestral concerts were substituted.

In resuming the grand opera season, it is desired by the Zoo management to establish a standard of performances unprecedented in its history. Isaac Van Grove, formerly conductor of the Chicago Civic Opera, will be the musical director, and Louis G. Raybaut, of the same company, will be the stage and technical director.

The majority of the leading roles will be filled by artists who have appeared with the Metropolitan and Chicago Civic opera companies. Forty members of the Cincinnati Symphony Orchestra will be used, and twenty-four members of the Chicago Civic Opera Chorus augmented by sixteen Cincinnati chorists. Paul G. Batchelor, formerly with Pavley-Oukrainsky Ballet, will supply a ballet of twenty-four.

Operas will be sung in their original languages, English, German, French, and Italian. Several novelties, and four operas new to the company, will be presented, including the world premiere of Mr. Van Grove's opera, The Music Robber. The repertory will include, in the order of appearance: Tannhäuser, Rigoletto, Martha, L'Amore Dei Tre Re, Music Robber, Cavalleria Rusticana, Faust, Lucia di Lammermoor, Carmen, Elixir of Love, Traviata, Lohengrin, Aida, Falstaff and H Trovatore.

Symphony concerts will be given each afternoon. Saturday evenings gala concerts, with opera soloists and the entire ballet corps, will be featured. An intermission of forty minutes each night enables patrons to enjoy a score of other interesting features of the Park, including an Ice Show and dancing.

Ferdinand Torriani Dead

Ferdinand Torriani, well known vocal teacher of Carnegie Hall, New York, died May 19, age fifty-four. He was the son of Angelo Torriani, conductor of a generation ago, and had many pupils prominent in comic opera and musical shows. His wife, Carrie B. Torriani, survives.

Mischa Levitzki will appear at the Philadelphia Sesquicentennial Exposition.

Lee Pattison will give a series of recital talks in Lake Forest, Ill.

Sascha Jacobsen will hold summer master classes in New York and New Hartford, Conn.

Walter Damrosch has returned from Europe.

Castelluovo-Tedesco's new opera based on a Macchiavelli comedy had great success in Venice.

Jeritza has cancelled the balance of her season with the Vienna Staatsoper.

Paris intends to honor music by naming five avenues after famous musicians.

An American Indian opera, by Leone and Fanning, will be seen in the principal cities during the coming season.

Annie Friedberg announces the opening of new offices.

Richard Strauss appeared in Athens, Greece, as conductor, and Alfred Cortot as soloist.

Delia Valeri arrived in New York en route to Chicago to take up her master class at the American Conservatory of Chicago.

Leopold Godowsky is back in this country after a long and successful tour of Europe and the Far East.

Arrangements have been made to take the Chicago Civic Opera to Milwaukee next season.

Toronto has lost one of its most philanthropic citizens in the death of Chester D. Massey.

The Salzburg Festival promises to be more elaborate than ever this summer.

Germany is greatly interested in the coming of Paul White-

man. It is rumored that 1928 will find Toscanini installed in New York as permanent and sole conductor of the Philharmonic Orchestra.

Charles de Harrack will play on June 21 at the State Normal School at Bowling Green, Ohio.

Gigli scored a veritable triumph in Rigoletto in Havana.

ACROSS THE COUNTRY

Asheville, N. C.—Asheville, the home of summer grand opera in the South, and importer of four Metropolitan Opera stars in one season, has joined the ranks of the devotees of Marion Talley who sang here on May 22. The audience that greeted the young singer was one of the largest recorded for any concert in local annals. And from Caro Nome, with which she opened her program, to the last strain of Home Sweet Home, the response to her vibrant youth, winsome personality, her consummate Americanism and her superb voice was wild acclaim. Maximilian Rose and Emil Polak supplied artistic support.

Ben Potter, organist and choirmaster of Trinity Church in Atlanta, Ga., and head of the organ department of Brenau College, while visiting in Asheville is playing at Trinity Episcopal Church here.

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. (See letter on another page.)

Cheyenne, Wyo.—The University Chorus of the University of Wyoming, George Knapp, conductor, and the Cheyenne Chorus, James Ferris Seiler, conductor, presented the oratorio, Elijah (Mendelssohn) May 21 in Laramie, and May 22 in Cheyenne. In the latter town the oratorio was presented in the auditorium of the First Presbyterian church before an audience of 800. The soprano soli were taken by Marguerite McIntosh Boice of Cheyenne; contralto, Melissa Segrist Knapp of Laramie; tenor, Elwin Smith of Denver, and Elijah was sung by Rev. Samuel West, basso, rector of the Episcopal Church of Greeley, Colo. In Laramie Edward A. Flinn was at the piano and the University Orchestra, Roger C. Frisbie, director, while Mr. Knapp conducted. In Cheyenne Mrs. Clyde Griswold Ross at the pipe organ and Mr. Flinn at the piano furnished an adequate accompaniment. The chorus was well trained and composed of about 200 voices, some of the best musical talent of the two cities.

Chicago, Ill. (See letter on another page.)

Columbia, Mo. (See letter on another page.)

Erie, Pa.—The Musical Art Society, E. A. Haesener, director, gave a concert in the Masonic temple.

Voice pupils of Alice Sloan appeared in a recital. The Choral Society of Brown's Avenue U. P. Church, comprising thirty-five voices, gave an enjoyable concert. Mrs. J. U. Ricart is the director of the Choral Society.

E. A. Haesener, teacher of voice, presented a number of his pupils in a recital.

The recent meeting of the Tuesday Music Study Club was held in the studio of Lois Berst. The subject was Form and Design in Music. Miss Berst had charge of the program.

The Girls' Chorus and Boys' Glee Club of Academy High school, under the direction of Morten J. Luvaas, were heard in concert in the Academy auditorium. The program would have done credit to any choral organization.

The management of the Erie concert course has announced an excellent list of artists for the series of concerts next fall and winter. E. A. Haesener is manager of the course.

Piano pupils of Theodore Stahl appeared in an interesting recital recently.

Aubrey Hartman, bass, soloist of the Park Presbyterian Church, gave a program of songs in the chapel of Allegheny College, Meadville, Pa.

Gladys M. Stein, teacher of piano, presented five juvenile pupils in a recital.

Lewiston, Me.—Fra Diavolo was given by members of the St. Louis Choir on May 27 and 28 with good success and large audiences. Two fine new singers, who made their debut as principals in opera, were Lorette Nadeau, soprano, in the role of Zerline, and Lucienne Lefebvre, bass-baritone, as Matteos. Other principals were Yvonne Reny, Adelard Roy, Alexandre Lemieux, J. B. Couture, Fernand Martin and Joseph Thibault. The operetta was sung in French. Alphonse Cote, choir director of St. Louis, directed. Carmen Cote was pianist and Josafa Morin's Orchestra gave the orchestral support. Chorus work was beautiful.

The Bates College Orphic Society elected for president Helen Benner; manager, Hollis D. Bradbury. L. N. F.

Marshall, Tex.—On May 18, at the High School Auditorium, Marshall Music Club presented Ernestine Schumann-Heink with Julius Buerger at the piano. Mme. Schumann-Heink was in her usual splendid voice and with her genial manner won her way to the hearts of her audience. The local National Guard Boys served as ushers and during the program presented Mme. Schumann-Heink with a basket of beautiful flowers. Many from Shreveport, La., and other neighboring towns were among those present. V. D.

Plainfield, N. J.—The Plainfield Symphony Society, Christiaan Kriens, conductor, gave its twenty-third concert (sixth season), May 9, in the High School Auditorium before a large audience. Some sixty players of both sexes made up this orchestra, which has approximately 300 supporting members, with G. W. V. Moy, president of the board of trustees. The program contained works by Goldmark, Saint-Saëns, Raff, Massenet, Strauss, and the first movement from Schumann's piano concerto, played by Eunice Howard. The orchestra showed marked improvement over former performances, playing the Sakuntala (Goldmark) overture especially well.

Providence, R. I.—Danilo Sciatti, of this city, who recently returned from Italy with the title of Maestro, after ten years of study at Pesaro, was given a banquet at the Narragansett Hotel by his friends of the Italian Colony here. During the evening Francis Paul Velucci, Providence pianist of the first rank, played Mr. Sciatti's composition, and an orchestra under the direction of Charles Andrew Vespra played in honor of the composer. Mr. Sciatti also made brief remarks.

San Francisco, Cal. (See Music on the Pacific Slope.)

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Cincinnati Conservatory Notes

Violet Sommer, teacher of voice culture, and Jemmie Vardeman, pianist, presented pupils from their classes in recital, April 24. Those who took part were Elba Frances Davies, Donna Clark and Mary Struble Graeser, pupils of Miss Sommer, and Dorothy Smith, Alice Cooper, Alice Boyle and Rosalind Pulskamp, pupils of Miss Vardeman.

A quintet in A major, by De Loyce Moffit, student director of the Hughes High School Orchestra, was one of the features of several of its recent concerts. Mr. Moffit, who played the clarinet part in the work, which is written for clarinet, violin, cello, viola and French horn, is studying composition and conducting with Dr. Ralph Lyford.

A well built program, whose superior merit was reflected in the artistry of its presentation, was given by Mary Alice Cheney in a song recital. Miss Cheney, whose voice may truthfully be described as beautiful, is a credit to her teacher, John A. Hoffmann. Her performance revealed attention to the mechanics of tone production and diction as well as sympathy and versatility of interpretation.

Dan Beddoe has been engaged as soloist by the New York Oratorio Society for the performance of the Messiah next Christmas.

At the Conservatory, April 22, Marian Gray Head, twelve-year old pupil of Robert Perutz, violinist, presented a program consisting of Beethoven's D major sonata, op. 12, No. 1, for piano and violin, and Vioti's A minor concerto, adding an encore, Ribautpierre's Swiss Lullaby. She was accorded spontaneous applause by an audience largely composed of teachers and students. The Allegretto from the Grieg F major Sonata introduced the third group, which also included the Kreisler transcription of Dvorak's Indian Lament and the highly descriptive Bee, by Schubert. Two compositions by Tor Aulin, the Cradle Song and Humoresque were to have completed the program but Miss Head's auditors prevailed upon her to return for another encore, Dawes' Melody in A. Martha Weisenbarger provided inspiring accompaniments.

Helen J. Flannery will conduct the course in pageantry and festivals during the summer session, June 18-July 31. Miss Flannery has had varied training and thorough experience in this field. She has been in playground work for a number of years, and has been dramatic director of four playground pageants as well as author of The Children's Crusade. The course this summer will include the history and types of pageants; the part that music, dancing and pantomime play in their presentation; sets, costumes and make-up, and the method of organization and production. It is planned to have the class prepare and present a pageant at the close of the summer session.

Henri Vorbroke, Howard Ell, Evelyn Hartman and Ezelda Hahn, pupils of Ernest Daulton; Kenneth Moeller and Ethel Tomoor, pupils of Rachel Telford; Elizabeth Louise Meyer, who studies with Mariabell Blocksom; Ethel Adkins, pupil of Martin Read, Jr.; Samuel Walderman, pupil of Peter Froelich; Anthony Brueneman, pupil of Helen May Curtis; Irma Hutton and Neva Mathis, who study with Robert Perutz, and May Hall, pupil of Marcian Thalberg, appeared on the program of the student recital, May 1.

The engagement of Karin Dayas as teacher of piano marks the addition of another artist to the distinguished faculty. Mme. Dayas, who is to take up her duties at the Conservatory at the beginning of the summer session, has played with leading orchestras of Europe, her tours taking her to England, Germany, France, Holland and Finland. Mme. Dayas was born in Helsingfors, Finland. When she was fourteen she was awarded the Liszt prize, and so well deserved this great honor that she again received it the following year. Later she studied with Carl Friedberg in Cologne, where she became one of his principal assistant teachers.

Marian Gray Head, violin pupil of Robert Perutz, appeared on two programs at Frankfort, Ky., May 3, Mrs. Thonie Prewett Williams being the accompanist.

On May 1, Karl Young gave a program in which Schumann's Etudes Symphoniques preceded works of the last of the great B's. It was a suitable introduction, for this composition, which ranks with the greatest of its kind, was admirably played by Mr. Young. In Brahms no less than in Schumann did Mr. Young find opportunity to express the manifest sympathy and intelligence with which he interprets the masters. The middle part of the program was given over to two ballades, op. 10, No. 1, and op. 118, No. 3, and two intermezzos, op. 118, No. 1 and No. 6. His concluding number was the Variations and Fugue on a theme by Handel. Mr. Young, a pupil of Mme. Marguerite Melville Liszewska, has been awarded a special scholarship to study in Paris this summer.

On May 5, Mieczyslaw Munz gave his fourth Cincinnati recital. The preceding concerts have been among the most interesting events of the winter and this one the best of the four. Said the Times-Star's critical account: "The concert was opened with the Bach-Liszt Variations—Recitativo—Chorale from the cantata Weinen, Klagen—Sorgen Zagen. Bach colored by Liszt is the contrapuntal master made obvious to even the unsophisticated listener and the executive and interpretive powers of the performer made the tremendous difficulties appear as simplicity itself. The middle part of the program was devoted to the imposing F minor Sonata, op. 5, of Brahms. . . . Mr. Munz was in the mood for its requirements and his performance was an outstanding one. . . . In his final group Mr. Munz played three numbers—La Cathedrale engloutie, of Debussy; a Prelude in G sharp minor, of Rachmaninoff, and the Nails waltz of Delibes—Dohnanyi—three novelties well worth hearing and excellently interpreted." At the conclusion of the program Mr. Munz was given an ovation. F. B.

Klibansky Artists in Demand

Artists from the Klibansky studios are busy filling engagements. Vivian Hart, with the Shubert production, Maritza, appeared at a Winter Garden concert, May 23. Helen Eastman will sing at a concert in Berlin, N. H., in June. Maria Kalla has been engaged for Grace Chapel; she was enthusiastically applauded at a concert of St. Stephen's Church, May 8, and will sing at the Manhattan Opera House on June 16. Louise Smith gave a charming recital on May 18 at the Music Settlement; June 25 she will broadcast over Station WEAF. Rose Meyer was heard on April 20 in a concert given by the United Order of True Sisters. A new student at the Klibansky studio is Aimee Punshon of St. Louis.

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WHEN MARION TALLEY SANG IN PITTSBURGH.

The recent appearance of Marion Talley in Pittsburgh, on May 28, attracted a crowd which bought out the huge Syria Mosque to the last seat, and brought in the largest receipts of the Talley tour up to date. Left to right: Emil Polak, pianist; May Beegle, Pittsburgh manager, who handled the concert; Miss Talley; F. C. Coppicus, of the Metropolitan Musical Bureau; Mrs. Talley, Marion's mother; Maximilian Rose, violinist, and Florence Talley, Marion's sister.



ARTHUR RAY DAVIS.

lyric tenor, from the Pittsburgh, Pa., studio of Lyman Almy Perkins, has been appointed to the tenor position in the quartet choir of the Rodef Shalom Synagogue, Fifth avenue, Pittsburgh. Mr. Davis has held but two previous choir positions, in the First Presbyterian Church of Wilkesburg, Pa., and the Eighth United Presbyterian, Northside, Pittsburgh. The appointment to the synagogue choir is a signal honor and reflects creditably on both artist and teacher. Charles Pearson, for several seasons assistant to Charles Heinroth, Pittsburgh, is director and organist at Rodef Shalom. More than ordinary importance is given this event in the young artist's career by reason of the fact that he has but recently passed his twenty-first birthday and has already shown himself a musician of splendid caliber besides being the possessor of a voice of beauty which he uses with poise and vocal mastery. A short time ago Mr. Davis was presented as guest soloist at Norfolk, Va., in the Blair High School Auditorium, by the music department of Norfolk College, with Mr. Perkins at the piano, and made a fine impression on the discriminating audience.



VISITING HOLLYWOOD.

Cyrena Van Gordon, prima donna of the Chicago Civic Opera Company, enjoys herself as the guest of "Our Gang," including even little Farina. This picture was made recently at Hollywood as a screen test to determine Miss Van Gordon's adaptability to the movies. She is said to have received attractive offers from some of the big studios. (Right) "Do-re-me-fa-So!" Cyrena Van Gordon gives a vocal lesson to Monte Banks, famous screen comedian. (W. J. Van Rossem photos.)



CLAUDE WARFORD, teacher of singing, sailed last week for his summer session in Paris. Next week twenty-four students will follow Mr. Warford to take his course.



BENNO MOISEWITSCH.

one of the leading pianists of Russia, who, during the season 1926-27 will become a permanent member of the piano department at the Curtis Institute of Music in Philadelphia. He will instruct at least twelve pupils. Josef Hofmann is director of the piano department at the Institute.



ESTELLE LIEBLING IN HER NEW YORK STUDIOS.

A glance at the accompanying photograph of Estelle Liebling in her handsome New York studios will testify to her popularity with her many friends and pupils. On her recent birthday she was remembered from far and near, her rooms being converted into a veritable bower of flowers. (Photo by White.)

BUFFALO, N. Y.

BUFFALO, N. Y.—The series of artists recitals, under the auspices of the Buffalo Musical Foundation, Inc., Marian de Forest, manager, was brought to a brilliant climax with the concert by Dusolina Giannini in Elmwood Music Hall. Her generous list of programmed numbers was added to by repetitions and countless encores, the large audience rising to unusual heights of approval. The beauty, richness and dramatic qualities of her voice were especially in evidence in Gretchaninoff's *Over the Steppe*. The group of songs in Italian and German were beautiful examples of vocal art. Molly Bernstein officiated at the piano.

Guy Maier and Lois Maier were presented in a two-piano recital, in the auditorium of the Normal School, by the Chonian Society, the artistic pair giving much pleasure in their ensemble playing of an unusual, varied and enjoyable program. Mr. Maier is a favorite in his former home and his comments on the program numbers have become a feature of his recitals. His one solo was heartily applauded, also the two-piano groups. The artists graciously accorded extras.

Colonial ballroom of the Twentieth Century Club was packed to the doors with one of the largest audiences of the season attending the joint recital of the two child prodigies, Marie McKenna, pianist, pupil of Mary M. Howard, and Elvira Ruppel, soprano, pupil of Harriet Welch Spire. It was an unusually interesting and charming occasion, the audience including many representative musicians. The spontaneous, hearty applause and profusion of flowers showered upon the youthful artists and the well merited compliments accorded their teachers made it a happy occasion. Both performers reflected fine training, natural endowments and serious study, and much is expected of their future developments.

Agnes Preston Storck, soprano, appeared with great success as soloist with the Ladies Choral Club of Rochester, a new organization of that city, whose conductor is Heinrich Jacobson, remembered for his achievements when he was a resident of Buffalo some years ago.

The Municipal concert for Sunday afternoon, May 2, was given in Elmwood Music Hall under the auspices of the Department of Parks and Public Buildings, James P. Moore, Commissioner, under the direction of Mrs. John Lee. The program was presented by the Buffalo Orpheus, Victor Schwartz, director; Edna Zahm, soprano; Ethyl McMullen and William Gomph, accompanists. The groups of choral numbers were admirably given and received hearty applause. Miss Zahm's beautiful voice and fine feeling for the musical content of her soli called forth demonstrations of approval from the large audience, and she graciously granted extra numbers. Miss McMullen and Mr. Gomph supplied well balanced, musicianly support at the piano for soloist and chorus.

At the banquet of the Pan American publishers in Hotel Statler, as guests of the Chamber of Commerce, the musical program was furnished by the Orpheus with Victor Schwartz, director and pianist; Katherine Stang, violinist, and Martha Gomph, harpist. Previous municipal concerts have presented the following among the soloists: Marion Taylor McKenzie, soprano; Ralph Taylor, tenor; Leonard Adams, organist; Elise De Grood, violinist; Ethel Burnham, organist; Rubinstein Club, R. Leon Trick, director; Robert Hufstader, accompanist.

The Junior Symphony Orchestra, which Arnold Cornelissen organized and trains, has made several favorable appearances during the season, the last of which was for the luncheon of the Ad Club. Little Marie McKenna, child pianist, was the soloist, playing the first movement of Mozart's C major concerto with the orchestra.

A music festival was given by Masten Park High School chorus of 250, orchestra of fifty members, May 13 and 14. Drusilla Stengel conducts the chorus; Esther Link the Glee Club, with Montrose Phillips as assistant and Fred Stopper, orchestra conductor. Soloists were Richard Siebold, baritone; Donald Leighbody, trombonist; Esther Erfteneck, Mrs. Siebold and Eugene Zacher, accompanists, and the chief feature the cantata, *Rip Van Winkle*, by Ira B. Wilson.

The Van-Gar Chorus, Dewitt C. Garretson, director; Grace Sandel, accompanist; presented an enjoyable program at the Buffalo Athletic Club recently before a large and highly delighted audience. The soloists participating were Florence Ann Reid, contralto; Edna Zahm, soprano; Myrtle Webber, pianist; Herbert Jones, bass; Richard Miller, tenor; Grace Sandel and Charlotte Webster, accompanists; Esther F. Jones singing the incidental solo in one of the choral numbers. Chorus and soloists were alike awarded delighted applause and many were the encores demanded. To A. A. Van De Mark, director of the concert, was given hearty commendation.

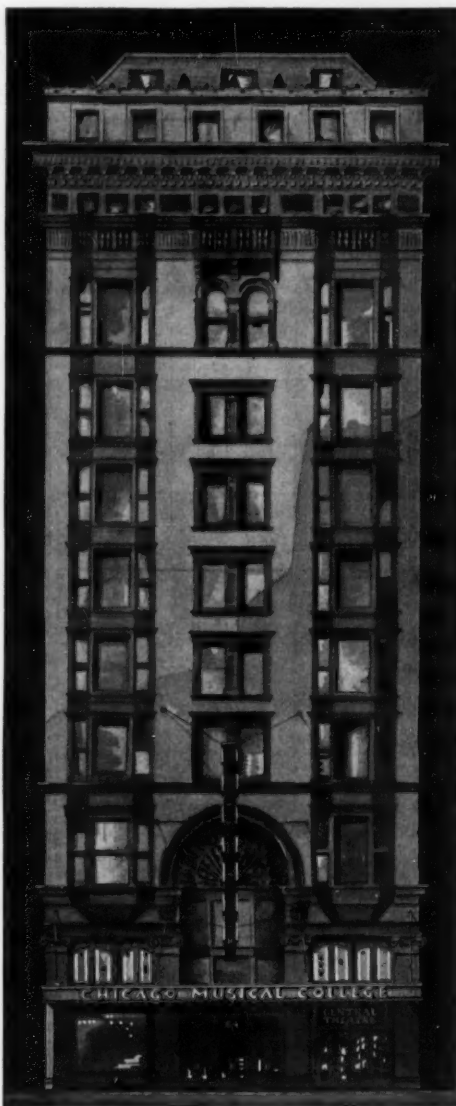
At the opening of the new home of the Shriners, in the

Hotel Statler, the musical program arranged by Chairman Howell included Martha Gomph, harpist; Katherine Stang, violinist; Marjorie Harwood Kemp and Bertha Drescher, sopranos; Arnold Cornelissen and Ethyl McMullen, accompanists.

A musicale, under the auspices of the Professional and Business Women's Club, was given in Central Park Methodist Church, the participants being Harold Fix, organist; Louise Ferrell, soprano; Florence Ann Reid, contralto, and Lucile Wilson, accompanist. L. H. M.

Chicago Musical College Issues New Catalog

One of the best compiled catalogs ever issued by any music school is the one just received from the Chicago Musical College for its season of 1926-27, the sixtieth anniversary of the foundation of that institution, which is looked upon as



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one of the leading institutions devoted to music not only in this country, but also throughout the musical world.

The cover is in black, with the name, Chicago Musical College embossed in gold with the coat of arms and monogram of the school set in a beautiful color scheme of gold, green and black. The catalog of the Chicago Musical College is generally issued much later in the season, as are those of other music schools, but this year Carl D. Kinsey, who is often called a business genius, made all his arrangements so early as to be able to send out his catalog weeks sooner than in the past.

The Chicago Musical College is headed by Herbert Witherspoon, an all-around musician, now entering upon his second year as president of the school. Carl D. Kinsey is not only the manager of the school, but also treasurer. Edythe Kinsey, who has made many friends for the Chicago Musical College not only in Chicago but throughout the country as well, is the able secretary. Nelle S. Massie has just been appointed one of the assistant managers. She comes to the school with a fine reputation behind her as a business woman and musician and should prove an able assistant to the management. Myron D. Kinsey is the other assistant manager, a post he has held successfully since coming from school and in which he has shown his ability as a business man. Then there is Frank M. Dunford, assistant treasurer, the man who has for a slogan "Collect now." On the second page of the catalog is printed the regular calendar of the school. On the ensuing pages one notices the names of the board of directors of the school, the board of life members (which includes the names of some of Chicago's best known citizens), the list of the formidable faculty, the special prizes for the season, the picture of the Chicago Musical College building (which is here reproduced), views of the reception room, Central Theater, dormitory rooms, the president's studio and office, and a picture of the Chicago Musical College Symphony Orchestra. Then three pages are given to a history of the Chicago Musical College, since its foundation in 1867 to the present date.

Parents, students and heads of other musical institutions in America should read the history of the Chicago Musical College. It is so well written, so concise, so conservative as to deserve space in these columns and it may be that at some future date it will find a place in the *Musical Courier*. The platform of the Chicago Musical College is openly expressed. Its policy in offering its free fellowships, its awarding of degrees, its special bureau for the obtaining of lucrative positions as performers or teachers without charge to the student under the personal supervision of President Witherspoon, are paragraphs that no prospective student should allow to pass unnoticed. Pages 12 to 40 contain the courses of study that the Chicago Musical College offers its students in every department of musical education, and also the rules that the students must follow to obtain degrees there. It will be noticed by musical educators throughout the country that the standard set by the Chicago Musical College will raise the standard of musical education in America. Interesting are pages 44 to 86, on which appear the biographies of the foremost teachers of the school.

To conclude, the Chicago Musical College is a musical institution of which Chicago and America are justly proud. As a school of musical learning it stands second to none and its students are to be found wherever music is known. The season of 1926-27 will be one of the most brilliant ever recorded at this school, which is so well guided by Herbert Witherspoon and Carl D. Kinsey and their worthy associates, all musicians of standing and of marked business ability.

American Opera for Principal Cities

American opera will be seen in principal cities during the coming season, according to an announcement from the office of Robert B. Byrnes, who heads a group to produce a native work. *Algalala*, an American Indian opera by Francesco DeLeone and Cecil Fanning, has been accepted as the work best meeting the requirements of the producers. Edith De Lys, the American dramatic soprano, recently returned from European appearances as guest artist at principal opera houses in Italy, France, Belgium and England, has been selected by Cecil Fanning to sing the difficult prima donna role in *Algalala*. The tour will open in Baltimore late in September and will continue to the Pacific Coast. In the spring of 1927, when the company returns to the East, performances will be given in New York and other eastern cities.

Hilda Reiter in Philadelphia

Hilda Reiter sang recently in Witherspoon Hall, Philadelphia, and in commenting on the recital the Record stated: "Miss Reiter, who has an unusually clear, flexible voice, especially fine in the high register, was greatly enjoyed in her coloratura arias, the Bell Song from *Lakme* and the Swiss Echo Song being two of her offerings that earned encores. Her duo from *Rigoletto* with Antonio O. Scarduzio also aroused the enthusiasm of the audience, the voices blending well and both being of the quality suited to such a composition." The *Evening Public Ledger* referred to Miss Reiter's "splendid technique and her beautiful tonal quality," and the *Evening Bulletin* noted that "her clear, flexible soprano was heard to excellent advantage in the many difficult coloratura passages of her selections." Miss Reiter gave a recital at the Arch Street Y. M. C. A., Philadelphia, May 3; had a successful appearance at Mrs. Phillips Jenkins' concert at the Penn Athletic Club, Philadelphia, May 10, and sang at the Summerfield M. E. Church, May 13.

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FACKELTANZ

F. S.—Yes, there was such a thing as the Fackeltanz, which means literally "torch dance." It was a torchlight procession, a survival of the medieval tournament, that took place in some of the German courts on the occasion of the marriage of a member of the royal family. The procession had to march around the court or hall with various intricate ceremonies. The music for a military band was a Polonaise. As there are, strictly speaking, no longer ceremonious royal marriages in Germany, probably this procession has fallen into disuse.

GLEE AND MADRIGAL

M. B.—The glee and the madrigal are two quite different and distinct compositions, the musical subjects of the madrigal being few but treated at great length, while the subjects of the glee are many, but rarely developed at all. The madrigal went out early in the seventeenth century. A century later, early in the eighteenth, the glee came into existence. The glee is not, as its name might imply, always lively or gay. The name is of Anglo-Saxon origin—glegg, meaning music. In its original and strict form the glee was unaccompanied vocal music, usually sung by men, in three parts and for solo voices. The best glees were written by Samuel Webb, 1740-1816.

COLLECTIONS OF MUSIC

W. S.—The United States is too young to have such collections of music, either in the public or private libraries, as are to be found in England and Europe. The Public Library of New York is the richest in the U. S. A. in respect to medieval publications and MSS. The foundations for this musical library were inherited from the Astor, Lenox and Tilden libraries. The Astor was not established until 1849, the Lenox in 1870, and the Tilden in 1887, so we have only been collecting a comparatively short time. However, there are twelve volumes of sixteenth century musical publications, forty-eight of the seventeenth, and 483 of the eighteenth. This collection is of great interest and worth the attention and study of musicians. Columbia University has a small musical collection.

Philadelphia has a number of private libraries. The Library of Congress in Washington is numerically the largest in this country, consisting of about 2,000,000 volumes, including musical books and compositions. As the music division was not set apart until 1897, it has had but a short time to develop. The Boston Public Library has had gifts from citizens that have made an important addition to the department of music. Chicago also has a good collection of music in the Newberry Library.

But when we contrast the collections with those of England alone, where it seems as if almost every well known town had its own collections, besides the number of private collectors, ours is small indeed. At Buckingham Palace alone there are eighty-seven volumes of Handel's autographs, operas, oratorios, sacred music, cantatas and sketches, and instrumental music. But while we cannot compete with the collections on the other side of the water, we have made an excellent beginning.

Crooks on the Coast

Richard Crooks, making a second tour of the Pacific Coast this season, gave a song recital in San Francisco and Pomona, Cal. Following the first recital, Redfern Mason describes Crooks in the Examiner as "an American tenor who is at once sensitive and possessed of an expressive and well-controlled voice." Following the latter concert the tenor's New York managers received from the director of the course the following splendid letter of appreciation: "I'm sending you the notices of Crooks' concert here. May I add a word of appreciation from our committee? Crooks proved to be the most delightful surprise to all who heard him. His beautiful voice has a depth of color and vitality seldom heard in combination with such lyric sweetness. This beauty of voice, together with his frank and charming manner, completely won our audience of almost sixteen hundred people. We are so very happy to have had him on this tour and hope to have him again."

Paul Roes Gives Ship Concert

Paul Roes gave a concert for the benefit of the Sailors' Orphans Fund on board the Italian liner, Colombo, during a terrific storm, as has just been learned from a letter written by the pianist's wife to Baldini & Engelhardt, his managers. Mr. Roes, Dutch composer-pianist, had been in America several months, appearing in concerts and recording his compositions. He sailed from New York on April 10 to spend the summer composing at Casa Mia, just outside of Florence. In the words of Mrs. Roes, "the audience was very enthusiastic and seemed to forget all about the rolling of the ship. About three hundred passengers and the captain were present, and they encored him many times. They seemed to like best his own L'Invitation au Voyage, written to words by Baudelaire. The passengers gave 8,000 lire for the Fund."

A New Phonograph Record by Milan Lusk

The Gennett Phonograph Company announced the release, June 1 of a new violin record by the talented violinist, Milan Lusk, who is at present scoring such fine success on his third European concert tour. It will no doubt be a welcome addition to his already long list of records put on the market the last few years by various recording companies.

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Biographical Sketch of Edwin Franko Goldman

The name of Edwin Franko Goldman has been heralded from coast to coast during the past few years; and Mr. Goldman has been the recipient of more honors than generally fall to the lot of most musicians in a life-time. He was born in Louisville, Ky., and came to New York at the age of eight. At about that time young Goldman began the study of the cornet, and at fourteen he was awarded a free scholarship at the National Conservatory of Music in New York. At fifteen, Jules Levy accepted him as a free pupil. At seventeen, he was cornetist in the Metropolitan Opera House Orchestra, where he remained for ten years, after which he resigned and has since won fame as teacher, author, conductor and composer.

Before achieving renown as a conductor, Mr. Goldman was known as a writer of books pertaining to cornet playing, and as an expert on matters pertaining to the band, and to the playing of wind instruments. His marches and other compositions have won instantaneous success.

Before organizing his now-famous band, Mr. Goldman conducted numerous orchestral concerts, having given a season of Sunday afternoon concerts during the winter season of 1910.

In 1918 Mr. Goldman conceived the idea of giving a season of band concerts on the Green at Columbia University. The success of this series was remarkable from the start. Aside from Mr. Goldman's unusual success as conductor of these band concerts, he organized and managed the entire enterprise, and for six successive seasons even raised the necessary funds. Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim then underwrote these concerts, and made them a gift to the people of the City of New York. Audiences of from 20,000 to 35,000 people came from far and near, nightly, to hear this band, which various critics have referred to as "A Symphony Orchestra in Brass," a title which is well applied and which seems to cling fittingly.

Mr. Goldman is the first musician ever to have been honored by the City of New York. In May, 1919, on the steps of the City Hall, in the presence of over twenty thousand people, including the Mayor and city officials, he was presented with a gold watch and chain, the gift of the City, in recognition of services rendered to the people. The following May, another reception and concert were given on the steps of the City Hall in honor of Mr. Goldman. In October, 1920, The Goldman Band gave a concert at Carnegie Hall to a sold-out house in the presence of the city officials and many of New York's prominent citizens. On this occasion a magnificent flag of the City of New York was presented to the bandmaster on behalf of the City, and a banquet given in his honor at the Plaza. Two concerts were given at the Hippodrome during the winter of 1922.

A further triumph was added to Mr. Goldman's collection on the closing night of the season of 1922 at Columbia University. Again the city's official family presented to Mr. Goldman through the eloquent laudatory tribute of the Hon. Murray Hulbert, president of the Board of Aldermen, a set of official resolutions from the City and Park Board. Mr. Goldman also received from a delegation of admirers and supporters a silver loving cup, and as one newspaper put it, "enough laurel wreaths to satisfy Julius Caesar."

The Goldman Band Concerts were transferred to Central Park for the season of 1923, because of the erection of buildings on the grounds of Columbia University. Sixty concerts were given that season to audiences ranging from 15,000 to 35,000 people, and upon several occasions many more. On the closing night, August 26, 1923, over 45,000 people were present, and Mr. Goldman was presented with a medal from the City—bearing the seal of the City and surmounted by the figure of a spread eagle. The presentation address was made by Acting-Mayor Collins, in the absence of Mayor Hylan, who was ill. The musicians of the band presented their conductor with a handsome silver loving cup.

During the summer of 1924, sixty concerts was given by the Goldman Band again on the Mall in Central Park, the nightly attendance ranging from 20,000 to 60,000 people.

The season of 1925 was given on the Campus of New York University alongside the Hall of Fame, where larger crowds than ever were attracted, and where Mr. Goldman and his unusual band added another chapter to their popularity and success. These concerts were broadcast to such an extent that they were heard by people in all parts of the United States, Canada and other countries. As in former seasons, the closing night of 1925 was a gala occasion on which a genuine ovation was accorded Mr. Goldman and his men.

Because of his own personal popularity and drawing power, Mr. Goldman has been engaged on numerous occasions as guest conductor. He appeared in this capacity for ten weeks at the Colony Theater, helping materially to make its opening the great success it was. Mr. Goldman was also specially featured as guest conductor at five New York theaters during the early part of 1925.

The Goldman Band has made numerous phonograph records for the Victor Company. Aside from his work, as well as in it, Mr. Goldman is a man of charm, magnetism and unusual modesty. His winning smile and remarkable cordiality have won him friends in all walks of life. Extraordinary tact and discretion are his; in addition he is a man of keen perception, accurate judgment, and level-headed business ability.

E. P.

Music in Athens

ATHENS, GREECE.—The symphony orchestra of 100 pieces, under the direction of Jean Boutevnikoff, a Russian conductor, and Mr. Metropoulos, the Greek conductor, of whom Greece is so justly proud, brings to Athens the world's best known musicians. During the past month another well known conductor and world famous composer, Richard Strauss, appeared here. As soloist, Alfred Cortot, distinguished French pianist, scored a brilliant success. Cortot received a rousing welcome. He was presented by the Greek Minister with a medal. Another soloist who made quite a hit here was Vasa Prihoda.

Another comer in this part of the country is Melba Doff, who came to Athens to make her debut under the supervision of her teacher, Constantin Nicolay, head of the Athenian Conservatory, one of the best musical institutions in the world. Miss Doff, who hails from Chicago, where she has many friends, journeyed to Athens to prepare several roles, in which she will be heard abroad before returning to America, with Nicolay. Stella Doff, sister of Melba, and pianist of distinction, is also here.

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MONTREAL, CANADA

MONTREAL, CAN.—Under the auspices of the Rotary Club of Montreal, four Canadian Metropolitan Opera stars, Florence Easton, soprano; Edward Johnson, tenor; Edmund Burke, baritone, and Wilfred Pelletier, pianist, with Merle Alcock, contralto, also of the Metropolitan Opera Company, were presented in concert at the Forum. This was one of the most successful concerts of the season, the large hall being well filled. The audience was very responsive and enthusiastic in its applause, bringing the artists back again and again on the stage. Mr. Pelletier, who played the accompaniments to the all operatic program, was also much appreciated. This concert was under the management of Evelyn Boyce, Ltd.

The closing orchestral concert of the season by the McGill Faculty of Music took place in the Royal Victoria College Hall. One selection of particular interest on the program was a scene for soprano, baritone and orchestra by Dr. H. C. Perrin, Dean of the Faculty of Music, McGill University, which was produced for the first time. F. James and Mr. G. Holden took the solo parts. Two piano soli were included in the program played by E. Cameron and Vera Winefield.

A Musical Festival was given at the Forum by the massed choirs of Montreal, consisting of about 1,000 voices. The choirs taking part were L'Association des Chanteurs de Montreal, conductor, Jean Goulet; The Montreal Elgar Choir, conductor, Berkley F. Chadwick; L'Association Chorale Brassard, conductor, A. J. Brassard; the Mendelssohn Choir, conductor, H. Eustace Key; Choeur des Saints Anges de Lachine, conductor, B. Verdickt; Metropolitan Choir, conductor, E. Vanderpoll; la Societe Canadienne d'Operette, conductor, J. J. Goulet. Assisting were the Canadian Grenadier Guards' Band, with J. J. Gagnier, bandmaster, and the Carabinier Mont Royal Band, with J. J. Goulet, bandmaster. The en masse numbers were conducted by F. H. Blair.

The Bell Chorus of Montreal gave its annual concert at Ritz Carlton Hall under direction of N. A. Allen. The solo parts were taken by Misses Choquette, Hays, Sellar and Grannalls; and P. McKellar and P. Valade. Florence Hood, violinist, and J. B. Dubois, cellist, contributed numbers to the program. P. French and A. B. Hopkin accompanied.

Mildred Silverman, young Montreal pianist, gave a pleasing program in the Ladies Ordinary of the Windsor Hotel.

Dr. R. M. Silby, formerly of Westminster Cathedral, has recently been appointed organist and choir leader at St. Patrick's Church, to replace P. J. Shea who has resigned. Dr. Silby has also been for nine years leader of male choirs at St. Patrick's Church in Washington.

Xavier Mercier, tenor, who has been absent from Montreal for some years, gave a recital in the Monument National to a large and enthusiastic audience.

At the formal closing of the Matinee Musical Club a luncheon preceded the business meeting. During the luncheon selections were played by the Edgar Herring Orchestra. Phoebe Meunier and Simone Pare, pianists, and Mr. Gornery, baritone, gave a short program in the afternoon, Leslie Collins as accompanist.

A delightful afternoon concert was given recently at the Ritz Carlton Hotel in aid of the Woman's Association of Trinity Church, when Marthe Delcellier, cellist, and Merlin Davies, tenor, made up the program. Miss Delcellier included a number by J. B. Dubois, Montreal cellist. J. E. F. Martin played the accompaniments.

A concert was given by the Symphonie Morin-Labrecque, under the direction of Jeanne Labrecque, at Lafontaine Hall. Mrs. Morin-Labrecque, soprano, was soloist.

The fourth organ recital by the students of McGill University Conservatorium of Music was held in Christ Church Cathedral. Those who took part were Flora Peel, L. Lahan, H. Hall, K. Robson, Elsie White, Ida Ermold and Donald Crawford. Alice Arter, soprano, and George Holden, baritone, sang pleasing selections.

A delightful musical program was arranged under direction of J. J. Gagnier, orchestra leader, in connection with an illustrated lecture through Europe given by M. R. Bedard in three different halls in the city. Music of each country was played by the orchestra, also were the songs rendered by M. R. Descaresses, soprano; George Trepanier, tenor, and Louis Verschelden, baritone.

College of Fine Arts Music Notes

SYRACUSE, N. Y.—The College of Fine Arts at Syracuse University has just closed a series of twelve graduating recitals at which its sixteen seniors and two graduate students have been presented to the public. The programs were unusually successful. Mildred Chase, the outstanding pianist of this year's class, has been awarded a scholarship at the Curtis Institute of Music in Philadelphia, and will study piano next year with Benno Moiseiwitsch and ensemble with Felix Salmond. Dean Harold L. Butler, of the College of Fine Arts, will conduct classes for voice teachers at Columbia University during the summer session and will give a series of thirty lectures on the Interpretation of Standard Song Literature.

The College of Fine Arts recently completed a series of twenty-one radio programs, broadcasting over a "hookup" consisting of radio stations at Syracuse, Schenectady, Rochester, Buffalo and Canton. The General Electric Company, which conducts the radio station at Schenectady, reports that the College of Fine Arts series was one of the most successful broadcasted by its series.

Prof. Belle L. Brewster, for a number of years a member of the voice faculty in the College of Fine Arts, who is spending a year's leave of absence study with Sir George Henschel in London, will return to the faculty next fall. The faculty will be further augmented by the engagement

of Tina Lerner, well known Russian pianist, and Prof. Jacob Kwalwasser, head of the public school music department at the University of Iowa.

COLUMBIA, MO.

COLUMBIA, Mo.—National Music Week was observed in Columbia by a varied program of musicales and recitals, beginning Sunday with a violin and voice recital at the Christian College Conservatory of Music, and by a glee club concert at Stephens College Conservatory of Music. Basil Gauntlett, head of the piano department at Stephens College, was chairman of the committee in charge of the week's program. The following was the program for the week: Sunday, at Christian College auditorium, violin and song recital; at Stephens College Auditorium, glee club concert; Monday, Episcopal Church—organ and violin program by Hermann Almstedt and Rogers Whitmore of the University; at the University Auditorium, Minneapolis Symphony Orchestra in concert (piano solo, E. A. McLeod). At University Auditorium, University Chorus and Minneapolis Symphony Orchestra presenting Verdi's Requiem; Tuesday, Presbyterian Church, organ and vocal recital by Anna Froman (Christian College) with the Christian College Sextette; at Stephens College Auditorium, program by Stephens College Chorus, violin ensemble, and saxophone band. Wednesday, at Presbyterian Church, organ and vocal program by Mrs. Dufford and Katherine Farrah of Stephens College; at Christian College Auditorium, program by Christian College Sextet, orchestra and double trio, with two piano and vocal duets; Thursday, at Presbyterian Church, organ and vocal program by H. H. Loudonback (Christian College) with Mildred Clark, Eunice Youngberg and Thelma Mills; at Stephens College Auditorium, concert by Columbia High School contestants in the state music contests under the direction of Eileen Beasley (Columbia High School); Friday, at Presbyterian Church, program of organ music; at Stephens College Auditorium, concert by members of Phi Mu Alpha (national music fraternity) and guests; Saturday, at Presbyterian Church, organ, violin and vocal program by Basil D. Gauntlett, Valborg, Leleand and Ernest L. Cox of Stephens College.

Christian College Conservatory of Music broadcast a program by pupils of Helen Myers, violin, and Franklin B. Launer, piano. Those who participated were Louise Campbell, Harold Riback, Betty Moore, Martha Ann Ridgway, Elizabeth Winkelhake, Carmen Johnson, June Brickell, Elizabeth Hardy, Marcella Stamm, Ruth Ridgway, MarScine Schouten, Genevieve Stuckslager, Vivian Jackson and Louise Ridgway.

The Men's Glee Club of the University of Missouri sang at the Burrall Bible Class; also at Sedalia and at the Central State Teachers College at Warrensburg, Mo.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CALIF.

SAN FRANCISCO, CAL.—Ernest Bloch, composer, gave the last of his series of lectures at the Conservatory of Music. The subject was *The Musical Gift*. A large and highly intellectual audience was present.

Catherine Atkins, soprano, was the soloist at a recent Sunday Morning concert in the California Theater, and sang most effectively, *Mi Chiamano Mimi*, from *Le Bohème*. Max Dolin conducted the orchestra with his usual dexterity.

The arrival in San Francisco of Frank Hutchens, representing the New South Wales Musical Association, himself a pianist of note, was signalized by a joint recital with Emily Lambert Burke, soprano, which took place at the Seven Arts Club.

Mabel Joost, violin pupil of Victor Lichtenstein, gave a recital at Chickering Hall, assisted by Ruth Joost at the piano.

Giuseppe Jollain introduced his young violin pupil, Alexander Murray, in a recital. Murray, who presented an imposing program with technical authority and interpretative maturity, scored a merited success. He was ably assisted by Faith Merriman, mezzo-soprano.

Dorothy Camm, San Francisco vocalist, sang with her usual polished artistry on the Pacific Musical Society's program which, during the recent music week, was broadcasted over the air from Station KTAB. Mrs. Camm was accompanied by Mrs. Eberhard. On May 9, Mrs. Camm was the soloist at a Mother's Day Service and impressed her hearers by singing with telling effect. Miss Orrie Young assisted the artist at the piano.

An immense audience filled Chickering Hall to hear Frederick Jacobi, American composer, give his informal talk on the Musical Rites of the Redskins. Mr. Jacobi's lecture was given under the auspices of the Indian Defence Association and in connection with the exhibition of Indian arts and crafts now being held at one of our local art galleries. Mr. Jacobi not only presented his topic in a highly interesting and intellectual manner, but he sang and played songs which thoroughly revealed the real characteristics of Redskin music.

Judging from the enthusiastic applause throughout the evening, the members of the Pacific Musical Society and their guests thoroughly enjoyed the program which Mrs. Charles S. Ayers, president of the society, and her board of directors arranged. Phyllida Ashley, a rare artist at the piano who is deserving of all the laudatory comments that have been bestowed upon her, interpreted two groups. Her Chopin numbers, especially, were played with excellent tone color and emotional appeal. Gwynfi Jones, tenor, sang a recitative and aria by Handel; his performance was distinguished for its beauty of line and of style. Florence Ringo took her audience by surprise and aroused it to a high pitch of enthusiasm with her soprano voice of power, luscious quality and brilliance. The program closed with three quartets by American composers sung by Florence Ringo, Orville de Pauw, Gwynfi Jones and Albert Gilette. Henrik Gjerdrum and Edith Cauby were the efficient accompanists.

The Mansfeldt Club, Hugo Mansfeldt, director, held its fifty-eighth piano recital, May 19, in the Fairmont Hotel ballroom. Mr. Mansfeldt and his charming wife are recognized as two outstanding figures in western musical circles. While Mr. Mansfeldt devoted most of his time to concert work, he won the respect and admiration of public and press who stamped him as an excellent technician and interpreter. Together Mr. and Mrs. Mansfeldt have been highly successful along pedagogical lines, having launched the careers of innumerable of their fully equipped pupils. These young pianists have always given full credit for their success to Mr. and Mrs. Mansfeldt and still expound the Mansfeldt Method. C. H. A.

PORTLAND, ORE.

PORTLAND, ORE.—On May 17 the Apollo Club (sixty-five male voices), William H. Boyer, director, entertained its friends with a complimentary concert at the Public Auditorium. Soloists were Arthur Johnson, tenor; J. Scott Milne, baritone; Harold W. Moore, bass, and Ralph W. Hoyt, organist; accompanists, Edgar E. Coursen, William C. McCulloch and May Van Dyke Hardwick, and William Robinson Boone, organist. A huge audience was present and much enthusiasm prevailed. Officers of the Apollo Club are Herbert J. Anderson, president; Robert L. Crane, vice-president, and Sidney G. Lathrop, secretary.

Sigurd Nilssen, American basso, recently appeared before an enthusiastic audience at the Lincoln High School. Margaret Notz served as accompanist.

The Oregon Chapter of the American Guild of Organists, Carl Denton, dean, gave its final vesper organ recital of the season at the German Reformed Church. On the program were Genevieve Baum Gaskins, organist; Bertha Freheit, soprano; Seire D. Buell, violinist, and Gerdau E. Roeder, accompanist.

An enjoyable program of operatic arias was given by vocal students of Mrs. Fred L. Olson. Those participating were Irene Euster, Olga Ruff, Corrine Buck, Genevieve Kleeb, Jean Robinson, Lucile MacKinstry, Robert Macdonald, Murray Carter and Herbert Dunlap, all of whom appeared in costume. Harold Bayley's orchestra accompanied the singers.

Albert Creitz, local violinist, gave his second recital of the season at the White Temple. Margaret Notz played the accompaniments. J. R. O.

Heughan Travels 80,000 Miles Giving 500 Concerts

It took William Heughan, Scotch basso-cantante three years from the time he left London to reach New York, a considerably longer time than that required by most persons. The secret lies in the fact that William Heughan started East from London to reach New York from a new direction, and that, in the three years before his journey was completed, he gave about 500 concerts, traveling some 80,000 miles, a distance equal to three times around the world, to do so; but he reached New York at last, where



Rice photo

WILLIAM HEUGHAN.

he made his debut at Carnegie Hall on the evening of April 28. His success has already been told of in an earlier issue of the *MUSICAL COURIER*. One got the idea at once from observing the pleasure that his New York audience took in William Heughan's singing, why he had been compelled to pause no less than 500 times on the long road to sing for people who wanted to hear him.

William Heughan, as you can tell from his name, is a Scotchman. He comes from a little place called Dalbeattie, and he began to sing first in the church choir at home as a boy. When his voice changed it went down into a magnificently sonorous bass. Someone heard his voice who knew and told him it was too good for Dalbeattie, something he had suspected already, but father Heughan wouldn't hear of his big boy becoming a professional singer—it didn't sound exactly right in those days. However, he was won over and the big lad went to the Royal College of Music in London for a while to study with Albert Visetti. Then as he had a strong native talent for acting, it was decided he should work for opera, so he went to Milan and studied with the eminent Vincenzo Sabatini, the same man who taught that other astonishing singer, John McCormack. He sang in leading Italian opera houses, came back to England and sang five seasons at the Royal Opera at Covent Garden. He was one of the basses in the

first performance of the Wagnerian Ring ever given in English. Then the war came along and stopped his career for nearly five years, during which he faithfully served with Scottish contingents at the front. After the war he had to begin again, and took to specializing in the songs of his native country. For three years he had the honor of being chosen among all the Scottish singers to be the soloist at the annual great Burns Concert at the Royal Albert Hall, London. The predominating feature of these programs was his singing of that stirring patriotic song, *Scots Wha Ha'e*, accompanied by H. M. Scots Guard Band. His massive voice ringing out over the loud accompaniment, aroused his 12,000 fellow countrymen who filled the hall on every occasion to a rare pitch of enthusiasm; and after his third appearance, the Burns Federation of London, discovering what a great artist Scotland had produced, sent him out on a world tour through the Kingdom of Great Britain, to show Scotchmen and their friends all over the world how Scotch songs, oftentimes falsely presented by second class artists, really sound when they are sung by one who knows them properly.

The tour was a success from the start. He began in South Africa, went on through India, the Far East, Australia, New Zealand and Canada to New York. Nor did it stop there, for Mr. Heughan has gone on to New Brunswick and Nova Scotia, where he is now giving a series of concerts.

His success in New York, the first city in the United States in which he appeared, was instantaneous, and no wonder. In the first place he is a fine specimen of manhood, six feet tall and perfectly proportioned. Then he is endowed with a beautiful bass voice of extreme beauty—whose strength, by the way, he never misuses—and the complete knowledge of how to use it most effectively. Besides that he offers something quite new in a dramatic way; with gestures and such acting as good taste on the concert stage permits, he presents each and every song or aria that he sings. It is not only a song recital by an exceptionally fine artist, but a real entertainment as well. Seeing him one can well believe that he has been called "the finest Mephistopheles (Faust) in Britain." His repertory is enormous, over 100 Scottish songs, fifteen or more operatic arias in various languages, and sixty-odd classic songs, folksongs and ballads. Hyman Lenzner, violinist, is his assisting artist, and at the piano he has that accomplished accompanist and soloist, Gladys Sayer. Mr. Heughan, who is under the management of United Artists, Inc., will continue his journey, with a long tour throughout the United States, after taking a thorough rest this summer. Without question he will be welcomed here.

Many Bookings for Cherniavsky Trio

The Cherniavskys (Leo, Jan and Mischel) will fulfill concert engagements in this country during January, February and March, 1927. Their contracts already signed and not previously announced include concerts in Emporia, Kans.; the State Teachers' College, Wichita, Kans.; Omaha, Neb.; Davenport, Iowa; the University of Dubuque, Dubuque, Iowa; St. Joseph, Mo.; the John Tarleton Agricultural College, Stephenville, Texas; Tulsa, Okla., and the Oklahoma Agricultural and Mechanical College at Stillwater, Okla. In addition to these, the three brothers will play a comprehensive tour of the Carolinas, Alabama, Georgia, Kentucky and Tennessee.

Mu Phi Epsilon Announces Two Chapters

Mu Phi Epsilon, national honorary musical sorority, announces the installation of two new chapters. Mu Chi Chapter was installed by the national president, Persis Heaton, of Indianola, Iowa, at the Southern Methodist College at Dallas, Texas, on May 15, 1926. Mu Psi Chapter was installed by Gail Martin Haake, of Evanston, Illinois, National Musical Adviser, on May 22, at Coe College at Cedar Rapids, Iowa.

Salzinger to Hold Master Classes

Marcel Salzinger, baritone and teacher of singing, is now in San Francisco, where he is conducting his first series of master classes, which began on May 20. Mr. Salzinger reports a large enrollment. He will also appear in several recitals on the coast during the summer season, and on his return to New York he will give an Aeolian Hall recital, on November 21, under the management of Richard Copley.

Annie Friedberg in New Offices

Annie Friedberg announces the removal of her offices from the Metropolitan Opera House Building, where she has been located since she started as a manager, to 720 Fisk Building, 250 West Fifty-seventh street, New York, on September 10, after her return from Europe.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE CAPITOL

Of outstanding interest, at the Capitol Theater last week, was the unusually fine rendition of the orchestra, under David Mendoza's efficient leadership, of Ippolitoff-Ivanoff's *In the Mountains, In the Village and Procession of the Sardar*—three symphonic selections from that composer's *Caucasian Sketches*. The haunting, throbbing music was played with color and spirit by this well trained organization of musicians and Mr. Mendoza gave his usual characteristic expressive reading of the score. A musical addition to the program was the solo of Waldo Mayo, whose transcription of George Gershwin's well known *Rhapsody in Blue* for the violin, from the original piano solo, was greatly enjoyed. Mr. Mayo played in a musicianly manner, displaying a rich, warm tone, technical excellence and a thorough violinistic knowledge. The Capitol Orchestra may well be congratulated on its new concertmaster. Gladys Rice's pleasing soprano was heard to advantage in the Hymn to the Sun, from *Le Coq d'Or*, and Doris Niles added to the number with a brilliant solo dance clad in equally brilliant costume. Miss Niles' unusual grace and beauty are never ending sources of pleasure. Albertina Vitak and the Capitol Ballet gave a multi-hued dance, *Chopiniana*, which served as an introduction to the feature picture, *Paris*, with

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Charles Ray and Joan Crawford. It was, to say the least, original—quite different from the average photoplay in that the characters and not the plot were the essential features of the production. The *Capitol Magazine* and an *F. B. O.* comedy completed the program.

THE MARK STRAND

Excerpts from Gilbert and Sullivan's *The Mikado* opened the program at the Mark Strand last week, played with skill by the orchestra under the direction of Carl Edouarde. Following the Topical Review came the principal musical feature, Joseph Plunkett's New Mark Strand Frolic. Ukulele Ike, better known as Cliff Edwards, was the star of this attraction; in fact, he was so well received that he was reengaged, appearing again this week in an entirely new program of popular numbers. Kitty McLaughlin, soprano, gowned in white, made a majestic and striking figure for the Memorial Prelude, in which she was assisted by the ensemble, in the costume of soldiers. Music by Victor Herbert was used for this presentation. Ching Ching Ching, sung by the Male Quartet, was very amusing. Beautiful costumes and an attractive setting added to the enjoyment of *An Old Fashioned Bouquet*, in which Henry Kelly, baritone, sang *You're Just a Flower From an Old Bouquet*, and Mlle. Klemova, M. Daks and the ballet danced with their accustomed grace and skill. The feature picture was *Ransom's Folly*, with Richard Barthelmess, a very entertaining photoplay. The program also included *The Romance of the News*, a short motion picture, and an organ solo.

Child, Ten, Plays at Philharmonic Concert

At the last Children's Concert given in March by the Philharmonic Society of New York and conducted by Ernest Schelling, a little girl only ten years of age, soloist in the *Saint-Saens Carnival of the Animals*, convincingly demonstrated the widespread success that is being achieved with the Dunning System. At the same time she brought to greater recognition one of its foremost teachers. The child was Joan Blair, the teacher, Virginia Ryan of New York City.

Mrs. Ryan's discovery and development of Joan Blair is a fact well worth recording. That the child is an unusually apt pupil it must be admitted. Though Mrs. Ryan has taught her less than two years she is not only an excellent performer but as well has a thorough knowledge of the fundamentals of music. "She can analyze every chord in her pieces," said Mrs. Ryan, "and she even writes little original pieces of her own, all of which are theoretically correct. She never fails to recognize by ear any interval or chord in any position. Coupled with her musical knowledge and intuition is a fluent technic that is surprising. When she was studying the *Saint-Saens Carnival of the Animals* she went over every part of the entire composition. If another instrument had the melody and she the accompaniment she would sing the other part while she played, showing a thoroughness unusual in even older pupils. It took her only three weeks to memorize the entire twenty-two pages of the composition." The young pianist's poise and finesse at the concert were remarkable. Mr. Van Vliet, the cellist whom she accompanied in the *Swan* number, said he had never had such a young accompanist before.

Much credit is due little Miss Blair, but a share of the laurels must go to the Dunning System and its able teacher, Mrs. Ryan.

Riccardo Martin for Cincinnati Zoo Opera

Riccardo Martin, one of America's favorite native tenors, will sing *Don Jose* to Kathryn Browne's *Carmen* with the Cincinnati Zoo Opera Company, according to Clarence Cramer, manager of the company.

"Much of our patronage is from Kentucky," says Mr. Cramer. "Therefore, we are presenting Kentucky's illustrious singer. It is our policy to offer a well known artist in each cast where we present another artist debuting in a leading role. Kathryn Browne will sing her first public performance of *Carmen* the week of July 11."

Ernest Torti, lyric baritone of the Chicago Civic Opera, has been engaged for *Rigoletto*, *Manfredo in L'Amore dei Tre Re*, and other such important parts. Torti is both American and an Italian, having lived much of his early life in Chicago, returning to Italy for the beginning of his artistic career. His outstanding success with the Chicago Civic Opera brought the Cincinnati engagement. Robert Ringling, another American baritone, who has frequently been heard in Europe, is announced to sing the title role of *Falstaff* and *Amonasro* in *Aida*. Ringling first made extensive concert tours in America and then went to Europe, where he acquired the necessary routine. His appearances at Cincinnati will be his first operatic appearances in America.

AMUSEMENTS

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Walter Damrosch Returns from Europe

Walter Damrosch, conductor of the New York Symphony Orchestra, returned June 2, from Europe, bringing some new compositions which his orchestra will play next season, as well as interesting stories of the music world of Spain, based on a month's stay in the land of the troubadours.

While he was in Spain he was decorated by the King, being given the Medal Isabelle Catholica. He conducted the Madrid Symphony Orchestra, founded by Senor Arbos; Queen Victoria was in the royal box for the concert. Damrosch's appearance brought out the aristocracy as well as the music lovers among the lower classes, an unusual event in Spain.

Next season the New York Symphony Orchestra will play a symphony by George Antheil, who was born in Trenton, N. J., and who now lives in Paris; this was one of the manuscripts Mr. Damrosch brought home with him. Another innovation for next season will be the introduction of Spanish Scenes by Halfers, a famous musician of Madrid, and Honneger's symphony; Three Preludes from d'Annunzio's *Phedre*, is also to be given. Copeland's Music for the Theatre, given last year at the concert of the Composers' League, will be played. Copeland is an American composer, and Mr. Damrosch delights in encouraging American music and Americans.

Cincinnati Zoo Opera Stars

From the announcements of Clarence E. Cramer, manager of the Cincinnati Zoo Opera, Cincinnati is to have a splendid grand opera season this summer.

It is said that in producing opera, "after the artists the next most important item is the rehearsal." Isaac Van Grove, the musical director, is now giving most careful attention to the rehearsals. The season opens June 20. Half the artists have been in regular rehearsal at Mr. Van Grove's studios for more than a month.

Alma Peterson, dramatic soprano, is announced for Elizabeth in *Tannhauser*, Elsa in *Lohengrin* and *Aida* in *Aida*. For five seasons Miss Peterson was one of the highly valued Chicago Opera stars, having sung in such roles as Micaela in *Carmen*, Musette in *La Boheme*, and many others. Themy Georgi, lyric tenor, has been a feature artist with the Balaban & Katz theaters in Chicago and has sung to many millions. Before leaving Greece, his native land, he was an operatic favorite, having sung many leading roles in the European opera houses. Italo Picchi, formerly a leading basso at the Metropolitan Opera House, will sing *Archibaldo* in *L'Amore dei Tre Re* at the first performance of this opera in Cincinnati. He will also sing other roles in which he has been heard at the Metropolitan, such as the High Priest in *Aida*, Ferrando in *Il Trovatore*, etc.

Roxas Studio Notes

Ida Hoyt Chamberlain, soprano and composer, a pupil of Emilio A. Roxas, gave a recital at his studio, in Steinway Hall, May 22, with Mr. Roxas at the piano. Her program was enjoyed by a large audience. In every number Miss Chamberlain displayed a good command of her vocal possibilities with a remarkable quality of voice. Her diction in the Italian and French groups evidenced the sound training which is characteristic of all Roxas pupils. The Chinese numbers in authentic Chinese costume created genuine atmosphere and were very much appreciated by the audience.



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BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—The faculty recital of the Birmingham Conservatory of Music, which is an annual event, was presented at Cable Hall before an audience that taxed its capacity. The program consisted of choice classics admirably rendered by these finished musicians. Those participating were C. R. Klenk, violinist; Ruth Y. Chandler, soprano, head of the voice department; Minnie McNeill Carr, Frances Hunt Ward, Marion McCray, Kate Smith, Addie B. Kemp, Elizabeth Gussen, Ethel Abbot, Margaret Regan, Louise Collins, Celeste Poole, Anna Bernhard, pianists. The program climaxed with Campbell-Tipton's Legend, beautifully rendered by Edna Gockel Gussen, director of the conservatory.

Winners in the Eisteddfod, held on May 1, appeared in recital in the auditorium of the Sixth Avenue Presbyterian Church. A prize-winning song, words and music by Aileen Weir Dorch, of Gadsden, entitled He That Walketh Uprightly, was sung by Mrs. Walter Heasty. Other features of the program were organ numbers, Melodie Plaintive, by Giuseppe Ferrati, and Scherzo by the same composer, played by Ferdinand Dunkley. This musicale represented the con-

tribution of the Allied Arts Club to National Music Week.

The Birmingham Music Teachers Association held its final meeting for this season and elected the following officers to serve next year: Mrs. J. W. Luke, president; Lowela Hanlin, vice-president; Mrs. J. D. Burkett, recording secretary; Eugenia Wilkinson Shook, corresponding secretary; Sara Mallam, treasurer; Mrs. George Houston Davis, parliamentarian.

The Juvenile Chapters of the Birmingham Music Study Club, under the chairmanship of Mrs. V. W. DeWilton, assisted by Mrs. E. L. Carter, arranged a pretty musical in celebration of National Music Week, when a memory contest was held and a charming program rendered by these young musicians. The guests included members of the Senior Music Study Club and also a number of members from the Junior clubs.

Mrs. George Houston Davis returned from the meeting of the Board of the National Federation of Music Clubs held in Cincinnati, and brought with her Mrs. E. J. Ottaway, second vice-president of the Federation, chairman of Extension in the same organization, and recently appointed chairman of the Biennial committee for 1927. Mrs. Ottaway was honored with a beautifully appointed luncheon at the Southern Club given by the Executive Board of the Birmingham Music Study Club. Among the guests attending were Mrs. Roy Goodson, of Leeds, district chairman of the State Federation of Music Clubs; Leon Maxwell, director of music, Sophie Newcombe College, New Orleans; and Henry Wehrmann, violinist and director of the Tulane Glee Club, of New Orleans.

Sara Mallam presented Mrs. W. T. Ward, soprano, and J. P. Denton, tenor, in song recital at the Southern Club.

Edna Gockel Gussen, director of the Birmingham Conservatory of Music, presented Leona Lewis, organist, in recital at the church of St. Mary's-On-the-Highlands, playing an admirable program.

Mrs. E. T. Rice presented her pupil, Louise Sanders, pianist, in recital at Cable Hall on May 8. The program was augmented by several selections sung by the Glee Club of the Junior Music Study Club, Florette Cohn, director. The personnel of the Glee Club included Minnie Lee Waldrop, Christine Colias, Mae Cliffbess, Dorothy Simpson, Celia Roebuck, Katherine McKay, Jessie Lane, Elizabeth Stone, Marion Hamilton, Annie Green, Mildred Pankey, Mary Lucille Ezell, Florence Baum, Dorothy McGriff, Marjorie Scruggs, Martha Hagan, and Rosalind Jones, with Florette Cohn, director, and Ellen Barnett, accompanist.

Lowela Hanlin presented her pupils, Lila Mae Cantey, Clover Williams and Ruby Brintle, in piano recital, assisted by Clara Smith, soprano, pupil of Sara Mallam.

Olive De Launay, head of the voice department of Howard College, presented students from the vocal classes in recital at the College auditorium. Those appearing were Ethel Counts, soprano, and Luther Hearn, baritone, assisted by Sara Hunt, pianist, pupil of Prof. Paul De Launay, director of Howard College Conservatory of Music.

An interesting event of Music Week was the concert arranged by Mrs. W. A. Logan, presenting Carl Herring, pianist and teacher, and S. C. Jaspán, violinist, in a splendidly rendered program before a large and enthusiastic audience. Mr. Jaspán has recently located in Birmingham, and his mastery of the violin is arousing enthusiasm here.

Mrs. J. W. Luke, director of organ in Loulie Compton



FLORENCE AUSTRAL,

who has just returned to New York from the May Festival at Ann Arbor, where the Australian singer made a tremendous success as Elsa in Lohengrin, which concluded the festival. In speaking of Miss Austral's performance, the Detroit News said: "The great, delightful surprise of the evening was the Elsa of Florence Austral, a young woman very new to America and never heard before in this vicinity. Certainly great things lie before her." Miss Austral was named by the great Melba herself, who is greatly interested in the young singer and her career. With Miss Austral in the above photograph are James E. Devoe, concert manager of Detroit, Mich., and John Amadio, flutist.

Seminary, presented Virginia Gray and Elizabeth Pugh in organ recital, assisted by Rhondolyn Simms Norton, soprano, at the Seminary.

Pearl Stewart, violinist, pupil of Prof. T. M. Thomason, gave a recital at the Academy of Music, Daisy W. Rowley, director. She was assisted by Annie Troncalli, soprano, pupil of Clara Harper Steele. Miss Stewart proved a violinist of promise in the excellent rendition of a difficult program. A. G.

Clarice Balas Pupils in Series of Recitals

Clarice Balas, Cleveland pianist, is presenting artist pupils in a series of recitals. The first program was given by Alvaretta West. When Miss West made her debut recently at a fortnightly concert at the Hotel Statler the Cleveland Topics critic wrote that "she disclosed fluent technic and much brilliancy of tone. Miss West has remarkably agile fingers and a certain poise that goes far in making her performance acceptable to an audience. Her phrases have clarity, her effects are well considered and are carried to her hearers with a nice assurance that is at the same time not lacking in modesty." Judging by the rendition of her program at the Balas studio one feels that Miss West endeavors to grow in her art from day to day. Her taxing program was played in creditable style, showing versatility of interpretation, warmth of tone and brilliancy of technic. Miss West's recent engagements also included an appearance at a joint meeting of the Federated Clubs of Mentor and Willoughby in Mentor, Ohio; in Toledo, Ohio, for the Pi Beta Phi Alumnae Club, and in Cleveland for the Cleveland Alumnae Club at the Cleveland Hotel.

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